

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

The "Times" Attack on Boucicault—Nym's Broadside in Reply—The Old Man's Virility and Fecundity—A Lope de Vega in the Study and a Rousseau at the Dining Board—Spiteful Critics Knocking Their Shins—After Twenty-five Years of Praise, Did the "Times" Wait for Boucicault to Grow Old and then Attack Him?—The Playwright's Criticism of the Conduct of Newspapers—The "World" and The Shaughraun—Was Hurlburt "Influenced" by its Author?—Probable Fate of A. Daly.

If a recent two-column attack upon Dion Boucicault as a man and a playwright which appeared in a daily paper is just and proper critical work, then no playwright or actor is safe from the spiteful pens of anonymous writers when he gets old and his waiting enemies get a chance to kick him. After twenty-five years of such newspaper praise as no other contemporaneous theatrical worker has received, it sounds strange to hear a great newspaper speak of him as "poor old Boucicault," as if his being old were a warrant for long-restrained malice. It was even stranger to see that phrase made the title of the two-column article, as if the writer could not keep his contempt until he wrote the article, but had to put it on paper first.

The fact that Boucicault is old would ordinarily be a side plea in his behalf. It would at least disarm a generous foe.

It furnishes an additional weapon to an ungenerous one.

Mr. Boucicault is still a virile man and a fecund writer. He does double the work, intellectual and physical, of any newspaper man I know. In addition to his theatrical cares, incident to his management and acting, he continues to write new plays and perform them, and to discuss with acumen and brilliancy some of the liveliest topics of our time.

The taunt, therefore, of being old, if aimed at his function, is more spiteful than forcible; and if aimed at his vanity, can only proceed from a writer who would rather pain Mr. Boucicault than please good taste.

I have known the playwright for twenty-five years, and certainly I do not owe him anything but the absolute justice which a singularly industrious life demands. No one has had bitterer quarrels with him than I have. No one has suffered more under the Celtic lash of his tongue or the French barb of his pen than I have.

I never saw a man whose Irish suspicions were so easily ignited, nor a man whose French *savoir faire* could so quickly extinguish them.

A Lope de Vega in the study, he has often seemed to me, when he has been at the dinner table, to be a Rousseau and a Father Prout run into one mould.

On the stage he has more than once made me think of O'Donovan Rossa.

It may not be possible to love such a combination, but it is impossible not to admire it at times.

You will therefore pardon me, I trust, if I place my magnanimity against the transparent unfairness of the writer in the *Times*, who kicks "poor old Boucicault," mainly because he is old, and then proceeds to expose him newly by half a column catalogue of sources from which he got his plays.

This has been done twice a year for a quarter of a century by every newspaper man in England and America with whom Boucicault had a personal difference.

There never was a reporter that got snubbed by the playwright who did not bide his time to begin his article with the assertion that John Brougham wrote London Assurance and to end it by saying that The Colleen Bawn was stolen from Gerald Griffin's story, "The Collegians."

The only novelty about the *Times*' writer is that he waited till Boucicault got old.

Now this threadbare subject was virtually settled once and for all in this country when The Shaughraun was produced. No sooner had that masterpiece of stage work been launched than up rose the disgruntled reporter and said it was stolen from "Pyke O'Callaghan," and a rival manager, seeing a chance to fasten upon Boucicault's skirts, undertook to pirate The Shaughraun with the plea that he had gone to the same book from which Boucicault derived his inspiration.

Public opinion and the courts then decided that the selector of material had some right to

his arrangement of it, no matter where he got that material.

This had been virtually settled, long before, in the case of Shakespeare *versus* Boccaccio *et al.*

I don't know that anybody ever read "Pyke O'Callaghan" except Mr. Boucicault and a few critics who wanted to see what he stole and were amazed at what he made.

But if there is anybody who has not seen The Shaughraun, he must be a Presbyterian deacon in a New York hamlet. It has been played in Bombay, in Canton, in Mexico, in Buenos Ayres, in Cape Town, in Moscow. It has gone round the world in a gale of delight on wings that the author of "Pyke O'Callaghan" could not furnish and never dreamed of.

The same may be said of The Colleen Bawn. To one man who has read with tranquil commendation Gerald Griffin's "Collegians" a mil-

And as a playwright it is rather amusing, now that he is old, to read in a paper, which for twenty-five years at least has praised him for his genius, his imagination, his learning, his knowledge of character, his facility of touch, which has published columns of fairly analytical eulogium of his Streets of New York, his Colleen Bawn and his Shaughraun—that he has a good deal of skill, and can put his material together with considerable craft.

Well, it is by considerable craft and a good deal of skill that myriads of people have hung upon his work; that the space given to him in the *Times* during the last twenty-five years would make a book as big as the Bible; that he has earned by his labor nearly two million dollars, and enabled thousands of actors who played his characters to earn other millions.

Either there is some merit in this remarkable record, or asinine mankind, like the writer

dignant now at the importance which it has conferred upon Mr. Boucicault.

How thoroughly characteristic that is of a daily newspaper. It makes the most unimportant people conspicuous, impudently seeks them out, parades them, advertises them and then turns round and abuses them for being so much talked about.

This is the history of Lillian Russell. It crammed Lillian Russell down the throats of its readers for months, then wanted to know what there was in this woman to make such a fuss about.

The impertinence that nobody wanted ended with a conundrum that nobody answered.

I am inclined to think that the press, hankering after the Egyptians, can readily set up these golden calves for worship.

But I doubt that it can so readily play the role of Moses and grind the idols to powder, and make the people swallow their shame.

What the newspapers have done is to charge Mr. Boucicault with senility, dishonesty, quackery, sensationalism and treachery.

This can in no way affect the issue.

There is no man alive who knows more about the relations of the press to the theatre than he does. His experience counts for something. From the managerial side he has worked the newspapers all his life, to say nothing of other periodicals. But the modern engine of civilization, which plays the part of an impersonal providence, is as thin-skinned as a school-girl the moment its own sins are mentioned.

Mr. Boucicault mentions, in illustration of the methods by which critical opinion is often manipulated, the case of Mr. Otway on the London *Morning Chronicle*, who was discharged from that paper by the influence of Mr. Fechter because he would not puff that actor.

Let me mention a similar and more applicable incident. When The Shaughraun was produced in New York I was the dramatic critic of the *World*, then under the editorial management of Mr. Hurlburt. I was displaced temporarily in favor of Mr. William Stuart, a warm personal friend of Mr. Boucicault, and he wrote the notice.

That Mr. Boucicault effected this change because he could the more readily manage Mr. Stuart, I do not of my own knowledge know.

But this I do know. Had I been a manager and playwright, I dare say I should have tried by every means in my power to save my venture from denunciation and damaging criticism.

But had I been Mr. Hurlburt I should have looked upon myself as a poltroon had I allowed Mr. Boucicault to have his own sweet way with the engine of civilization.

I think the inquiry, if there is any in such a case, falls on the newspaper.

What the public thought of Mr. Stuart's excess of sentiment weltering in an excess of words, I can only infer. But what Mr. Boucicault thought of it I have a clear recollection, for he told me afterward.

And I ought to say here that there are few men with so keen a sense of literary cleverness as Mr. Boucicault.

He may, like many another manager, have tolerated fustian in aid of acclaim, and even used it to pad his work for the gallery, but he never made the mistake of accepting it as silk.

The worst that can be said of him is that he in some cases has succeeded in making the press and public so accept it for years.

What I have tried to object to in this article is the meanness of attacking a man because he is supposed to be unfortunate, or old, or defenceless, or impecunious.

Just at this moment Mr. Augustin Daly is the pet manager with the press. He has reached, by his own efforts and his father-in-law's money, a genteel position that disarms criticism. He has been an indefatigable worker in his closet and in his theatre. He is treated with a tender consideration that always springs from success. To call him a literary thief would be brutal at this moment.

But some day he will be old, and perhaps unsuccessful (though I hope not).

Then will rise up some long abeyant writer in the *Times*, and point out to us that Mr. Daly's School for Scandal was written by Sheridan and Mr. Daly's Merry Wives is a fake from Shakespeare.

Then it will be "Poor Old Daly."

NYM CRINKLE.

"She" is Here.

Charles Frohman arrived in this city on Thursday morning direct from San Francisco.

To a MIRROR reporter who saw him not long after his arrival, Mr. Frohman said: "I came back a full week earlier than I had intended, because of the fact that arrangements had been concluded by Al. Hayman and William H. Gillette for a monster production here of a dramatization of H. Rider Haggard's thrilling novel, 'She,' which is now in its fifth week in San Francisco and is still playing to enormous business. We have purchased the music and the effects of the San Franciscan production, but the dramatization of the novel will be made by Mr. Gillette, who is now in San Francisco with the Held by the Enemy company.

"As I have only just arrived, of course nothing has as yet been done in regard to the theatre at which we propose to produce the play; but I have already received no less than five offers. The two gentlemen I have named as interested in the production are ready to place \$10,000 in it. It is a great novelty in



JOSEPH JEFFERSON.

lion have wept and laughed at Elly O'Connor.

It is sheer folly to say that there is not a distinct gift of dramaturgy involved in this fact.

If we leave out all of Shakespeare that is poet and regard all that is playwright, we shall come across the same stumbling-block over which these spiteful critics of Boucicault are knocking their shins. The father of English tragedy snatched everything he could lay his hands on. His vice of appropriation has been completely knocked out of court by the virtue of his improvement.

His thieving hand had a vitalizing touch; and, like that of Midas, it turned the plunder of tradition into imperishable gold.

And it should be noted that Mr. Boucicault has said over and over again, in spite of the newspaper sarcasm that couples him with Shakespeare, that he does not claim to be a poet or maker, but a playwright.

In the *Times*, has been waiting for Boucicault to get old, so that it could decry its own folly.

The fact is that Mr. Boucicault is a strong, restless personality with enough ability to force himself upon the attention of the age. His aggressiveness was on many occasions only politic, as when he proposed in London to "open a new path through the slums and sewers" with his pen, apropos of *Formosa*, and as when he proposed to reform the English stage by writing a series of Irish plays.

But aside from this managerial bias, he was conspicuous enough to claim the attention of the newspapers by his legitimate work. And it is possible to make up from the columns of the *New York Times* such gratuitous and honest commendation of the actor, playwright and manager as will give the lie to all that is now said of poor old Boucicault.

It would appear that the *Times* is a little in-

In 1871 the *Times* said that the English-speaking stage had seen no such delineation of Irish character as Mr. Boucicault since the lamented Power.

Now it intimates very plainly that he never could act, and people are fools for having believed that he could.

It thus becomes a question whether the author of "Poor Old Boucicault" is slapping the dramatist or the newspaper in the face.

The daily press generally has been guilty of two sins—they are the sins of making and destroying. Its present bitterness toward Boucicault is the result of his turning States evidence in the *North American Review*, and then giving away the theatrical press combination.

What he has said about the newspaper is in the main true. No daily paper that I have seen has undertaken to discuss the matter or in any way to traverse Mr. Boucicault's views.



its way, for although it produces all the effects spoken of in the book, and there is plenty of music and a number of songs, the melodramatic interest is still sustained throughout. One of the great effects of the play will be the disappearance of the beautiful She into the flames of the Fire of Life and her reappearance, as it is recorded in the book, aged, haggard-looking, shrivelled up, almost falling to pieces, and looking even older than the 2000 years or more that she is credited with.

Besides making preparations for this new play, I am looking after Mr. Gillette's production of *Held by the Enemy* at the Star Theatre. The company, which is now on the way from San Francisco, will appear in the play here, with the addition, probably, of Mabel Bert, while Mr. Gillette himself will play the comedy part. This, with the booking of the *Highest Bidder* and *The Great Pink Pearl*, which I am attending to, will keep me busy for the present.

Regarding the success of *Held by the Enemy* in San Francisco, I would say that we ran it for five weeks to splendid business, and that I am just in receipt of a telegram from Mr. Rockwood, manager of the company, giving the receipts of the return week at the California Theatre as \$4,250, which is quite large, considering that it ran at popular prices. The season in San Francisco throughout was remarkably successful; so much so in fact that we are already mapping out a dramatic season for next Summer.

I am now arranging to secure all the recent melodramatic successes for a special season at the California Theatre, to begin in October with *Her Atonement*.

When I left San Francisco Mr. Boucicault was getting his play under way. It will be the next production at the Baldwin, and is an Irish comedy-drama, with a dramatic interest which, he tells me, is stronger than that of *Led Astray*.

#### A Theatrical in Clover.

SOLDIERS' HOME,  
DAYTON, O., July 27, 1887

Dear Mirror:

The rolling stone gathers no moss. Probably not; but it has a remarkable faculty of rolling into the moss gathered by some other stone, and is spared the inconvenience of rolling with the worms to compete with other early birds for the slippery and slimy trophy. At all events your humble servant, being about the rolliest stone I know, is quite content to roll on forever if he could always fall upon such a mossy bed as it is his present good fortune to occupy.

The bed is a Government bed. Soft, easy, downy, and if Government can't feather its nest well, who can? Although Government provides the aforesaid bed with its accompanying breakfast, dinner and supper, you must not imagine I have committed any offense against the State, and that all the goods the gods are at present showering are forced upon me. I am not in the State Prison, notwithstanding the bluecoats and brass buttons on the persons of hundreds of serious-looking individuals who are my daily attendants in my walks abroad. No; I am in Paradise—without any Eves. Man, cruel man, here reigns supreme; and man is very cute and knows what is good for him, and when he has to provide it for himself generally contrives to obtain the best. At all events, best is the word here at the Home of the retired warrior, and the comfort, luxury and care provided for the ex-defenders of their country make me almost regret that instead of being a poor "mime" to strut my brief hour and be forgotten I had not devoted myself to do the State some service and in the serene and yellow, with honorable discharge papers in my pocket (instead of newspaper notices), retire here to the National Military Home to end my days in peace.

I suppose it has often been described before and by more accomplished pens; but I do not remember ever seeing it in a theatrical journal. But as I am here for theatrical purposes and receive my pay from the soldiers' pay—besides being furnished with comforts I have for some months been a stranger to—I am sure an account of this delightful place will be more than interesting to my brothers who are at present alighting their heels on the banks of the mighty Broadway or fishing (for engagements) in the depths of the placid Union Square. Not that I wish to raise their envy or add one iota to their present fevered condition. Far from it. The Home is open to all (who are chosen) and the trifle of work expected from us adds spice to the quantity of delights offered—pleasures that the actor in an ordinary way is forced by circumstances through a long Summer to deny himself. Let them be in time next year. Put in an early application to amuse the sleeping lions and with flashes of genius and art touch the chords of these tough old hearts and make them vibrate as some long-forgotten memory is awakened, or tickle them with buffoonery and send them laughing to their graves.

The house and surrounding grounds cover an area of one square mile. It is situated on a beautiful hill, from which is a most charming view of Dayton, three miles away, and the country beyond.

According to the last muster-roll there are at present 4,124 inmates, all more or less disabled—many minus legs and arms; but merciful Providence seems to have made up for these deficiencies by giving them an extra amount of tongue, for I have learned by expe-

rience that those who have been most knocked about and curtailed are the most garrulous and the hardest to shake if they happen to button-hole you with the crutch of a cane or the hook at the end of an arm-stump. But no matter how cut-up these old parties have been, it does not seem to affect their appetites, as the amount of food consumed per diem is something awful.

Five thousand pounds of meat and two thousand pounds of bread are served out daily. Two hundred gallons of coffee at every meal. Twenty-seven hundred pounds of mutton every Sunday. Sixty-three bushels of potatoes at every meal. Six hundred gallons of Irish stew every Tuesday and Monday. One hundred-and-forty gallons of tripe every other Wednesday, and 1,100 pies twice a week. These are a few of the items; everything else is in proportion.

And what a sight to see them eat in the Mess Hall, where 200 sit down at one time! Twenty-two hundred pairs of jaws all going at once, 100 waiters flying about ministering to the wants of their comrades. They are allowed twenty minutes for each meal, and not being restricted as to amount consumed, there is some pretty tall eating done, and knife, fork and spoon make a peculiar buzz not easily described.

Among the buildings appertaining to the Home are the hospital, bath-house, mess hall, carpenter and cabinet shop, shoe shop, Home store, headquarters, tailor shop, dairy, officers' quarters, post office, boiler house, church, Memorial Hall (theatre), restaurant, hotel, pump house, barrack rooms, cyclorama, camera obscura, several beautiful private residences of officials, and conservatories stocked with rare and beautiful plants. The lakes cover many acres, giving plenty of opportunity for aquatic and piscatorial pursuits. (Throwing stones at the alligator may be classed with the latter.) In the middle lake floats a miniature man-of-war, made from the boat which rescued the survivors of the *Cumbe-land* when that vessel went down in the engagement with the *Merrimack*. The present miniature was built and rigged to appear in the parade at the Garfield inauguration, from which President it takes its name, and was presented to the Home at the burial of that victim of political fanaticism.

The average death rate is about two a day, and a regular burial squad is employed to march their comrades with life and drum to the cemetery, where they are consigned to Mother Earth with all military honors and left to sleep among 2,500 other comrades gone before them. The services on Decoration Day were most impressive, and in spite of the rain, cart, wagon and buggy brought thousands from far and near to witness the ceremony of floral decoration. Where so many of the living are already at the door of death, waiting till the last strand of life shall snap, these constant funerals must be a cheerful reminder; but being in happy ignorance as to who shall answer "Next!" they seem to care very little for those who have gone before and give themselves no uneasiness as to who will be the occupants of the few already dug graves.

If the "interested party" happens to be without family or connections, his effects are sold at auction, and it is a pretty sure thing he is soon forgotten by every one save the happy possessor of "old Joe's" pipe or baccy box.

The able-bodied, or those only slightly out of repair, are given various employments about the Home, according to their capabilities and activity. Those who are quite unable to work spend the day strolling around the grounds, or smoking their pipes in shady nooks; recounting to one another (like actors) their various experiences, and one and all seem to refer to their wounds or missing members with a gusto that is simply charming.

The oldest inmate is ninety-two years of age, and he looks capable of living upon Government for another ten years at least.

The soldiers are all good patrons of the theatre, and turn out to the performances with greater readiness and in larger numbers than they do to the services in the church next door. Many are carried, dozens come on crutches (which are handy to applaud with), while some wheel themselves or are wheeled to the door in chairs, to be assisted to their seats by the military and hoary-headed ushers.

By what strange fatality the theatre was built next door to the church I don't know; but so it is. Even the all-seeing eye of Government, which is but another word for arrangement, does not seem to have prevented extremes from meeting. The profane soldiers always speak of the three neighbors as "Heaven, Hell and Headquarters," the latter being the next building. The theatre is a handsome structure and will seat 1,400, with a fine, large stage and good stock of scenery. No piece is too heavy for the stage manager, Mr. Sam Henderson, to get up. He is a brother of William Henderson, of Jersey City, to whom he bears a strong resemblance. At the battle of Gettysburg he was severely wounded in the left shoulder, the socket of the arm being completely ruined. The joint above the elbow is now a fixture, but the other half and his sound arm are lively enough. He is as good-natured as willow and able, and if anything is wanted about the theatre, be it settings, grease-paint or conceptions, the proverbial by-word is, "Go to Sam." Everything about the place is done with regimental precision, and it is without doubt the cleanest theatre I was ever in.

We opened this Summer season June 4 in *The Romance of a Poor Young Man*, which

gave much satisfaction. The verdict was, the best company ever here, though I did hear an old German decrepit say, "Dey was preddy good actors, but dey don't was funny." Since we have turned our minds to tickle instead of tears, doubtless he has changed his opinion; at all events, he has been in every night, and having the largest mouth in the camp, I can testify to his enjoyment. We have played thirteen different bills as yet, besides farces, and have seven more to give.

Of the courtesy of those in command, the excellence of the hotel, the beauty of the surrounding country, and the deference and respect with which we are treated, I could write pages. But time wanes, and hearing the muffled drum again, I'm anxious to attend another funeral (I'm stuck on 'em). Yours,

A PARTY BY THE NAME OF JOHNSON.

P. S.—Since writing the above I have learned that the guardian spirit of the place is, after all, a woman. (Paradise would be but Hades without Eve.) Mrs. E. S. Miller—who has come of age in the Home, having been here twenty-one years—seems to "boss" everything from hospital to gas-house. This perhaps accounts for the perfection, and if the Governor were to search the world he could not find a more typical matron—about the middle height, keen eye, pleasant smile, pretty, soft gray hair, strong, tender little hands, and energy from head to foot. At least that's the way I should make up the part. J.

#### Manager Greenwall Secures Miss Balfe.

"I have just concluded arrangements to direct a Texas' tour of Louise Balfe," said Henry Greenwall to a MIRROR reporter the other day. "I am influenced in the undertaking by the artistic and financial success of Miss Balfe's Texas engagements last season. She came to Texas without any particular boom, and instantly won the best recognition of our theatre-goers. She was compelled to rely entirely on her merits. I knew her position exactly—that she had to rely upon patronage and could stand no losses. She opened in Galveston to \$200; the count on the second night was \$570. One matinee figure in Houston was \$472. Miss Balfe's Texas engagements covered four weeks, and I am responsible for the statement that she did not have a losing night. And I think I know something about box-office returns down there. To use a commonplace in theatrical parlance that comes in pat—her acting created a genuine furore. It reminded me of the days when the horses were unhitched from the carriage and the fair star drawn to her hotel by excited admirers. It is my opinion that if Miss Balfe's interests are properly handled she will eventually occupy the position that must some day be vacated by Clara Morris. Never in my whole experience have I played a star who was more highly praised by the press and public. Her artistic triumphs all over the South last season were undisputed. On the facts related have I pinned my faith in Miss Balfe as a coming woman of the American stage."

"A carefully selected supporting company will be sent to Galveston direct by steamer, and will there rehearse for the opening in that city on Sept. 22. This will also be the opening of the season on my circuit, and I have all confidence in the attraction. Miss Balfe will open every prominent theatre in Texas this season."

#### Mr. Hill and Mr. Shelby.

"Regarding the recent change made at the Columbia Theatre, I have this much to say," said Manager J. M. Hill to a MIRROR reporter. "I have never been the resident manager of the theatre, and in placing the management in the hands of Daniel Shelby I have simply done what I thought was for the best. Usually the house has been in the charge of a resident salaried manager. Now, Mr. Shelby goes in there without salary. He will work instead for the dividends he may receive from the shares of stock he holds. By that means some \$2,500 a year is saved. Mr. Shelby will have the success of the theatre at heart. He desired to secure an interest in the Columbia Theatre, and has succeeded in his ambition. I allowed him to buy up the 860 shares of the stock from C. H. McConnell. I am still president of the company. My vote elected Mr. Shelby, my vote elected Mr. Hopkins and my vote elects every officer in the company. Nobody has ever sold any of the shares of the company at less than \$100 a share, and I am willing to buy up every share there is at that price. I am very happy to have a man of Mr. Shelby's experience in the position which he holds, and I have no fear for the future of the house in his hands."

In the New York Times of Monday there appeared a despatch from Chicago that was plainly a stab at Mr. Hill. A MIRROR reporter spoke to Mr. Hill in the matter on the evening of that day, and he said he had just come from the Times office, where he was assured that the printing of the despatch was an oversight, and that the columns of the paper were open to the manager to set himself right. Mr. Hill thereupon wrote the following card, which appeared in the Times of August 2:

To the Editor of the New York Times: Your paper this morning contained a special despatch from Chicago, which, among other things, says: "It looks now as if Mr. Daniel Shelby is the coming man in Chicago theatricals, Manager J. M. Hill having followed Manager J. H. Haverly down the deep descent of Avarice." I have passed through the pangs of twenty years, during which time I have paid one hundred cents on the dollar, and have no outstanding bills of any description at the present time. On July 25 Mr. Daniel Shelby purchased 860 shares of the Columbia Theatre stock, the par value of which is \$100 per share. Previous to making this purchase an agreement

had been entered into between us whereby he was to assume the local management of the Columbia Theatre, including the hotel property, which has recently been added, for which he should receive as compensation for his services no provision salary, but simply the dividend which his stock might earn. Mr. Shelby, being a practical and experienced manager, I considered this arrangement an excellent one for all concerned, as, by being dependent upon his dividends for his recompense, and being on the ground, will give the house a personal and interested supervision—what cannot be obtained from any merely salaried man. I wish further to state that not one dollar's worth of the stock purchased by Mr. Shelby was owned by me; neither have I lessened my holding in the Columbia Theatre Company. On the contrary, for reasons best known to myself, I have purchased every share of stock, except Mr. Shelby's, that I could obtain, and have never in a single instance succeeded in buying a share for less than its par value of \$100, and such confidence have I in its value that I will pay that sum in cash at sight for one or as many more shares of it as may be delivered to me.

On the 20th of July a meeting of stockholders of the company was held in their office in Chicago, at which Mr. Shelby was elected the manager of the theatre and company in accordance with the arrangement we had previously made. Mr. Erving Hopkins, a gentleman who has been in my employment for years, was made Secretary, and I remain, as I had previously been, President of the organization. At the time of this meeting there were no outstanding bills or obligations of any kind against the Columbia Theatre Company.

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## The Giddy Gusher.



I went off the other day to the jolly little hotel presided over by hospitable, light-hearted Jack Huntley. The earliest entertainments to which I was allowed to go were the concerts of the Hutchinson Family and the shows of dear old Signor Blitz and Dr. Valentine. But the entertainment to which I sneaked in company with bigger girls and enjoyed the most, was the show of the West and Peel Campbell Minstrels, who used to stay two weeks at a time in those Eastern cities and do a rattling good business every night of it. They were a very clever band, or I was no judge. There was Luke West with his real darkey nose spread out on his face, through which he used to whistle, I thought, melodiously. There was Matt Peel with the bones and a dandy pair of feet for dancing. There was Sher Campbell, a mere stripling of a fellow, with his lovely, fresh voice. There was Barry, a fine ballad-singer, who was fascinatingly, romantically good-looking from ill-health. He died very shortly of consumption. And there was an agile young fellow with a lot of curling black hair, who wore velvet coats and ruffled shirts, and was a perfect topper in the way of dress.

My-my! but those were heart breakers among those country girls. The beaux of the town took retired places while the main street was promenade by that curly-haired young man, Jack Huntley. J. H. Huntley was the pioneer of the wench dance acts that have always been so popular in negro minstrelsy. He was a splendid dancer, and had a sweet voice and a better musical education than the rest of the company. He arranged the choruses and was, in a sort of way, musical director. He had also a better head for business; he piloted managers through their tours, and finally had companies of his own.

After Huntley cut loose from the West and Peel troupe, Matt Peel married a beautiful little girl and left her a widow in less than two years. Huntley was in Philadelphia, heading a troupe. He had been in New York during the Summer, and on Broadway one afternoon he saw a lady he thought the prettiest woman he ever met, and he walked behind her a dozen blocks, respectfully taking in the sweet picture she made for him; and when he went back to his business in Philadelphia he bore the memory of a brilliant little brunette with eyes like stars to keep him company.

Just about this time Peel died, and Huntley wrote a kindly letter of sympathy to the widow he had never met, which elicited a grateful acknowledgment. During the Winter there was some litigation about a note, and Mrs. Peel was told that Huntley of Philadelphia knew all about the transaction. So on she went and sent her card from the box-office to the stage, where there was a rehearsal, and Jack came out in answer to meet his fate; for the little lady in waiting was the one he had followed on Broadway.

It was a case of love at first sight, and here, after all the changing years—with the cooling hand of time laid on them—they are keeping their little hotel at Harbor Island, Mamaroneck, as loving and fond of each other as boy and girl.

There's a world of fickleness and falsity in the domestic life of professional people (as there is in the domestic relations of all the rest of mankind), and I recommend the theatrical folks to take a run up the road to that restful, happy little home and learn a lesson of love.

Dear old Jack!—I wouldn't mention his age—is as full of frolic and fun as a twelve-year-old boy. He never'll make any money in the hotel business. He knows how to do everything connected with it but "tuck on the prices," as they say in Connecticut.

If anybody offered him fifty dollars a day, and he didn't like 'em, or there were elements of discord about 'em, they couldn't stay at Huntley's. The busy little wife, with much of the beauty that captivated the youthful Jack, devotes herself heart and soul to her husband and his guests, and if ever there was a pleasurable instance of a loving old age crowning an industrious professional career it's that of J. H. Huntley. They live all the year round at their place, and when the Winter, bleak and windy, blows round the little house out among the chilly breakers of the Sound—when the two of 'em are all alone in the deserted hotel—the Gusher means to go up and pass a jolly week, taking in hot whiskey and a warmer belief in

the qualities that alone make this world worth living in—the love of husband for wife and wife for husband.

It's very amusing to note the difference in the growth of the sexes. There were the Bateman children, both girls. They grew up to be women. There was the famous child actress, Cordelia Howard. She eventually had too long legs to play Eva, and became a woman. There was Baby Benson; she outlived infancy and is now Miss Marguerite Fish, and would laugh at any one who should apply her old-time name to her. But the papers the other day said that when Sothern's messenger started for Europe one of the bouquets he received came from "the boy-actor, N. S. Wood." He was a fine, healthy, well-grown boy fifteen years ago; but the old gentleman will go on as the "boy-actor" to the end of the chapter, and some day, when the Editor of this paper has just got ready to go yachting with his grandson, and the Gusher has exhibited a bedquilt made in her ninety-ninth year, then will come to THE MIRROR the melancholy tidings that "the boy-actor, N. S. Wood," is dead, and we will put the obituary machine into working order as soon as possible.

Some years ago I was in a New England town, and jerked off by a pious family to the village tabernacle to hear the "boy-preacher Harrison" hold forth. A man quite along in years began a sermon, and I began to look round for the boy.

"Does he have a whack at us after this patriot has his say?" I asked.

"Who?"

"The boy-preacher."

"Why, that's the boy-preacher."

And he was thirty-odd if he was a minute; and he's at it yet. I got hold of a Medford paper (Medford is celebrated for its rum and its religion), and behold! there, very lately, the boy-preacher Harrison was lifting his childish voice—keeps the title though he is forty years old.

Now, Fanny Davenport was on the stage when a mere kid. Wouldn't it look well on the bills to see the line: "Fedora, by the child-actress, Fanny Davenport."

Mme. Ponisi was another infantile actress. I'd like to see Abbey let Tearle have a shy at Broadway in Hamlet, and advertise "the Queen, by the baby actress, Mme. Ponisi."

So it seems girls get to be women if they live long enough; but boys will be boys to the crack o' doom.

McCaull ought to pick up Dorothy, the opera now such a hit in London. All the letters I get fairly crackle with praise of it. One enthusiast says it's equal to Erminie, and that's saying a lot. For mercy's sake, if there is another opera half as good as Erminie let's have it at once says the GIDDY GUSHER.

## "High Jinks" of the Mohicans.

The Mohican Club held their Midsummer High Jinks on Sunday night at the Long Beach Hotel. The braves and their friends mustered in force and their feast was a memorable affair. Among those picturesquely grouped around the long table were Big Chief Edward Aronson, Vice Sachem John Mackey, Joseph Howard, Jr., Excise Commissioner W. S. Andrews, Harrison Grey Fiske, Dr. John Nesbitt, Robert Hilliard, Richard L. Neville, H. C. Bang, Senator Fred. Gibbs, De Wolf Hopper, Harry S. Hilliard, Fred. Solomon, Jack St. Maur, J. J. Sullivan and Jefferson George.

The Mohicans pride themselves on their aboriginal customs, which are unlike any other customs under the sun. Fennimore Cooper himself would have found it difficult to distance the characteristic simplicity of the following menu:

CLAMS.  
Little Long Beach Devine Neck Clams.  
CHIEF DEVIRES.  
Empty Play Houses. Olive Branches.  
Richmonds in the Fields. Evening Suns.  
Erminie Souvenirs. 1234 Highest Bidders.

SOUP.  
Julienne Soup a la President.  
Edoardo Aronson.  
"There is a delicious berry  
"Of which they fabricate the Sherry."

FISH.  
Broiled Bluefish  
"Have a steak of Asammanhauser."  
"In the pocket of your trouser."—Cummings.  
Congress Potatoes.  
This skinned Cucumbers a la Daniel Frohman.

ENTREES.  
Chicken a la Creole, Circus in town.  
Peach Conde au riz a la Birdie Hopper.  
No Judge, not Gedyne, Ford or Barrett.  
Can find a better glass of Claret.

MOHICAN PUNCH.  
Indian "Roast Beef" Parade.  
Corn avec Husks. Potatoes avec Skins.  
Josephus Macaroni a la Howard.  
"Now a glass of Champagne is nice,  
"That is if you have the 'Price'."

ENTREMENTS SUCRES.  
Illuminated Electrical Subway Pudding with Warrior  
Surprises.  
Glace Blakely.  
Promenade de Nesbitt.  
Ale and Aethetics. Beer. Pipes.

"Now a little drop of brandy  
"Might come apropos and handy."

While the tawny tribe were busily discussing this traditional repast their musicians and orators were equally busy entertaining them and several scores of hotel guests who persisted in hanging around the neighborhood. Mr. Solomon, with the aid of a piano, told in measured cadences some unique bathing experiences. Robert Hilliard (to the immense delight of Mr. Hopper) read an ode to the famous baseball hero, Kelly. His little brother, the sweet songster, drew a tremendous concourse of

beautiful and admiring women to the doors by his dulcet twitter. Mr. Sullivan stopped the clatter of knives and forks while he recited in capital style "The Birth of Ireland." Mr. Hopper gave several topical songs from his most successful operatic roles. Other Mohicans spun yarns, and Joseph Howard, the tribe's chin-chinner, chanted the praises of wine, woman and song with a stately eloquence that recalled to several of the aged Mohicans the glowing oratory of the lamented Uncas.

It is a peculiarity of the High Jinks of this jovial band that the usual post-prandial ceremonies are transferred to the progress of the feast itself. Songs, recitations and speeches, beginning with the Little Necks, continue to the coffee. Then the High Jinks is over; the tables are stripped bare, pipes are lighted and the informal Low Jinks starts.

It was at this juncture on Sunday night that the greatest hilarity occurred. The dinner had been presided over by Dr. Cyrus Munchausen Richmond, whose verbiage on this occasion rivalled in grace the sweep of his exquisite whiskers. Dr. Richmond had been heard to remark early in the day, as he emerged from a dip in the briny, that the Mohicans were no chumps—they were gentlemen, and by George! he would see to it that the affair was high-toned, and he did. He sat on Mr. Howard and Mr. Hilliard nobly, and succeeded with the aid of his stentorian lungs and a gavel in keeping the spirits of the party below zero. It was an inspiring and perspiring sight to see the lusty Doctor, with rampant whiskers and thunderous locution, towering above the terrified and cowering eaters. He forbade laughter, but he permitted encores. The Doctor, as everybody knows, is a celebrated amateur magician. True, the modus operandi of his tricks is invariably patent to the least skillful observer, but that makes no difference either with his celebrity or his magic. Next year he will enter the lists as a rival to the great and only Herrmann. "For," says the Doctor, ingenuously, "what's the good of fooling 'round a dental chair when I can clear \$25,000 in one season by sleight-of-hand?"

Dr. Richmond had promised to do a trick that should astonish the tribe at this particular jinks. For eight weeks previous he practiced on it, and by way of obtaining encouragement showed it with great secrecy and in the strictest confidence to about every individual member of the Club. After the solemn parade of the roast beef the Doctor disappeared, presumably to prepare for his coup. He was absent from the table exactly one hour-and-a-half by Ed. Aronson's chronometer. Various guesses were meekly hazarded as to the cause of this non-est. One said he was getting into his Mephistopheles tights; another thought he was busy swallowing fire-crackers; a third ventured to suggest that he had tied himself up in a bow knot and could get nobody to undo him. Finally the Doctor, greatly flushed, silenced speculation by returning. "I've been robbed," he yelled, "robbed by an infernal son of Ham who was attracted by the glitter of my paraphernalia. But, thank God! I can do my masterpiece without any of the missing stuff." Everybody was instantly attention.

"This trick," said the Doctor, "is my own invention. I defy detection. In doing it you will observe that there is no chance for confederacy. It's a genuino feat, and don'tcherfergit. Gentlemen, I shall ask a committee of four to mark a fifty-cent piece of their own selection in such a manner that they can recognize it when they see it again. There's no snide business about this, make no mistake. Then I'll take that coin—the same coin as marked, mind you—an' I'll transfer it before yer eyes to the centre of this here ball of packing. Now, gentlemen, watch me close an' go ahead."

The committee was selected; they marked a half-dollar and gave it to the Doctor.

The latter's eyes blazed with excitement and his whiskers stood out at right angles. "One, two, three!" he exclaimed, "Presto, change," and he made a number of wildly mystical passes in the air with the coin and the ball.

"Let me see that ball," said Howard. "Why, cert," replied the Doctor. It was closely examined by Senator Gibbs, who dexterously exchanged it for another ball of packing, identical in size, without being observed by the prestidigitateur.

"Now, then, unwind it," said the Doctor, triumphantly.

"Hold on," interrupted Bob Hilliard. "I'm afraid you can't do this trick. It's impossible that you could have got that large coin into the centre of that small ball."

The Doctor merely smiled contemptuously. But murmurs of doubt in the Doctor's powers came from all parts of the room.

The Doctor turned his right whisker with the confidence born of certainty, and offered to open a bottle of Pommery Sec for every man present if it didn't come out all right, and pay for the whole banquet besides. This was deemed too heavy a wager, but Hilliard and wicked Senator Gibbs laid a couple of quarts with the magician.

Then amid breathless silence the unwinding of the ball continued, while the Doctor waited for the complete confounding of the skeptics. It got smaller and smaller. Finally out hopped a twin set of grinning false teeth. There was a mighty yell of mirth and derision from the whole party. The Doctor was speechless for a moment. His eyes were riveted on those artificial molars. When he got his breath he said impressively:

"Sleep me! It's a job. But I'll pay for the Pom."

There was no more magic that night. A settled melancholy overcame the Doctor, who went down to the bar to cool his fevered brow. It was noticed that he answered Bob Hilliard in sullen monosyllables and avoided Senator Gibbs industriously for the rest of the evening.

## Gossip of the Town.

Etheline Friend has been engaged for the Highest Bidder company.

Mary Sanders is engaged for next season at the Madison Square Theatre.

Edward Solomon is expected to arrive in this country the middle of September.

Harbor Lights opens at the Grand Opera House in the latter part of September.

R. E. Gaaham is the latest engagement for Arabian Nights at the Standard Theatre.

Gracie Emmett has been engaged by George Leacock for the Beacon Lights company.

Tony Pastor, Thomas Dunbar and M. J. Sullivan arrived on Sunday in the *Germanic*.

Stewart Allen, a young English comedian, has been engaged for Lillian Lewis' company.

William H. Strickland has been engaged as advance agent of the Jim the Penman company.

Bertie Damon is considering a proposition from a popular manager to star the coming season.

Edward See has been engaged by Bolossy Kiralfy for the spectacular production of *Do-lores*.

William Hoey is spending the Summer, until the opening of the season, at Mt. Clemens, Mich.

Joseph Brooks is at Old Point Comfort, Va. He will return to the city the latter part of the week.

Henry E. Dixey in Adonis follows Clito at the Baldwin Theatre, San Francisco, in November.

James B. Mackie has been engaged to take Eugene Canfield's place as Grimes in *A Bunch of Keys*.

Archie Mackenzie has been engaged to assist at the business end of the Lillian Olcott company.

N. S. Wood's company meet for rehearsal at Terrace Garden on Wednesday, August 10, at 11 A. M.

Kate Dennin-Willson has been engaged to play with the Held by the Enemy company all next season.

Atkins Lawrence has been engaged by Frank L. Goodwin as leading man of the Boucicault company.

Little Ethel, Alice and Louise Chrocchi have been engaged for Joseph Adelman's May Blossom company.

Charles N. Schroeder, assistant manager of the Fifth Avenue Theatre, has returned to the city from California.

William Gill has been engaged by Brooks and Thompson as stage manager of the Arabian Nights company.

William Connelly and George C. Boniface, Jr., are the latest engagements for the Arabian Nights company.

Miss Knowles, last year with Starr's Opera company, has been engaged by W. T. Bryant for the Keep It Dark company.

David Belasco returned to the city from Echo Lake, N. J., on Tuesday, having finished his new play for the Lyceum.

Harry M. Clark and Fanny Francis have returned to town after a season of sixty-eight weeks with Clark's Comedy company.

W. T. Bryant, of the Keep It Dark company, who was quite ill lately, underwent a painful surgical operation on Tuesday last.

Tony Pastor's company appears at Burlington, N. J., on August 24, for the benefit of the Firemen's Relief Association of that town.

Myron W. Leffingwell has been engaged as leading man for Lillian Lewis. Nelly D. Leffingwell will play second roles to Miss Lewis.

Fanny Rice leaves the Casino shortly to rejoin Carleton's Opera company, when the part of Javotte in *Erminie* will be taken by George Dennin.

Edgar Smith, author of the topical song, "Once in a Thousand Years," has rewritten the burlesque of Conrad, the Corsair, for Rice and Dixey.

Owing to the illness of Julia Stuart, Blanche Weaver has consented to fill that lady's part in Dion Boucicault's company for the San Francisco engagement.

W. L. Allen, Lillian Lewis' manager, has returned to Chicago to prepare for the opening of his star's season. The opening takes place at St. Louis on Sept. 12.

The season of McNish, Johnson and Slavin's Minstrels opened to a great jam in Columbus, O., last week, and the same story is repeated at every performance since.

W. J. Ferguson, who has just returned to the city from Blue Point, L. I., has been engaged by A. M. Palmer to play Captain Redwood in Jim the Penman.

Elizabeth Andrews writes us contradicting the announcement last week that she is engaged to support Joseph Haworth next season. The lady is still at liberty.

Neil Burgess is spending the Summer in the Highlands of New Jersey. He is not yet getting ready for next season, although he is "contemplating" all the same.

Besides the adaptation of *She*, of which William H. Gillette is the author, there is said to be another adaptation, by T. H. Glenny, which is also seeking a metropolitan production.

Rich and Carr's Standard Dramatic company takes the road about the middle of August. Helen Sipel will be leading lady of the company. Fred. J. Pozzessi will be in advance.

Joseph H. Mack has returned from a trip to his farm at Beaver Hills, Ohio, looking rugged and ruddy. He spent a few weeks in sporting, fishing and farming, and says he feels the better for it.

Frazer Coulter and Grace Thorne have gone to Manchester to take part in the out door performance of *As You Like It*. They will remain at the Masconomo House during the month of August.

Miller Card, T. T. Rainey and Harry Matthews have been engaged by A. B. Anderson to support Henry Chanfrau. David C. Bangs, a nephew of Frank C. Bangs, has been engaged as treasurer.

Gus Pitou left this city for San Francisco on Tuesday night by the Pennsylvania Railroad. He has removed his family from the seashore to the Catskills, where they will remain during his absence.

Prince Devawongse, the Siamese Minister of Affairs, and a number of his party occupied a box at the Madison Square Theatre on Monday night, and observed Richard Mansfield's impersonation of Monsieur.

Mr. and Mrs. Henry E. Abbey, Marcus Meyer, Louise Eldridge, Mrs. Charles Backus and Mr. and Mrs. Charles H. Matthews sail together for this country from Europe on the City of Richmond August 9.

W. J. Florence opens his season at McVicker's Theatre, Chicago, on August 29, most probably in Charles Gayler's play of *Uncle Bob*. The new play from London, *Silver Wedding*, is expected to arrive this week.

The following ladies and gentlemen have been engaged for Minnie Maddern's support: Odette Tyler, Mary Maddern, John E. Keller, Charles Stanley, Harry Wilson, Lon R. Willard, C. H. DeWitt and Fred Miller, Jr.

Charles E. Evans sailed from England on the City of Rome yesterday (Wednesday) for this country. The rehearsals of the *Farior* Match company begin on the 17th inst. at Chicago, and the organization opens its season on the 29th at Rock Island, Ill., instead of Omaha, Neb., as previously published.

The following people have been engaged for the Natural Gas company, which opens its season at Syracuse on Sept. 5: John D. Gilbert, Henry V. Donnelly, Eddie Girard, James B. Radcliffe, Gus Hennessy, Fred. Perkins, Amy Ames, Rachel Booth, Katherine Howe, May Yobe and Kitty Allen.

P. L. Wheeler will accompany the Boucicault company to San Francisco, on Saturday next, returning in time for the opening of the season of Clara Morris, with whom he is engaged. Miss Morris opens on Oct. 17 at the Grand Opera House in this city. *Rene* will probably be produced during the week.

On August 15 Madison Square Garden will open under John Lavine's management. He has engaged an orchestra of fifty, selected from the Philharmonic, Thomas and Metropolitan Opera House orchestras. The programme will be popular. The Garden is to be newly decorated and beautified with plants, shrubs, flowers and fountains.

Arrangements are on foot to bring the big pyrotechnia, *The Taking of New Orleans*, to this city, and exhibit it on grounds in the upper part of town. It is said to be a mammoth and most realistic exhibition, combining dramatic, specialty, spectacular and pyrotechnical features. It is now at the Point of Pines, near Boston, and drawing immense audiences nightly.

Michael Mullen, well known in England as a clever sketch artist, recently arrived in this country. It is his intention to star here and in Canada, giving a drawing-room monologue which he calls "Two Hours Entertainment of Mirth, Music and Mimicry." It somewhat resembles Fred. Macabre's monologues. H. S. Taylor is booking time for the season, which opens in Boston the middle of September.

The Held by the Enemy company will jump direct from Omaha, Neb., on August 26 to this city, arriving here on the 29th, the very date of the production at the Star Theatre. The company played on Thursday night last in Sacramento to \$650, the largest one-night's receipts for that city in nearly two seasons. Mr. Gillette is writing his dramatization of *She* while on his way East.

The following company has been engaged to support Fred. Bryton in *Forgiven*: Harry Harwood, Charles S. Titus, Frank Russell, James Neill, Annie H. Blanche, Louise St. Julian, Arthur Stevens and Frank Mason. W. P. Lewis is the treasurer, William E. Owens, business representative; Charles Kompe, agent, and Fred McCloy, business manager. Fred Bryton returns to the city on Monday next, and rehearsals begin on Wednesday.

We, Us & Co. will open its season and that of Ford's Opera House, Baltimore, on Sept. 5. The following people comprise the company: M. A. Kennedy, C. B. Hawkins, Gus Bruno, who is at present in Europe, but will return in a few weeks; Nellie Cox, Lillie Walters, Mrs. Peters and Miss Quinton. Arthur Thomas is the business manager. Rehearsals are to begin on August 29. Forty weeks are booked. There will be entirely new scenery and costumes, and a new revolving house has been built for the famous scene.

The following people have been engaged for *A Dark Secret*: Dora Goldthwaite, Gabrielle Du Sauld, Virginia Nelson, Mollie Nugent, J. S. Thompson, J. Mason, H. Walton, J. E. Hynes, J. Martin. H. St. Ormond will be the business manager and J. E. Nugent, manager. Teemer and Hosmer, the well-known oarsmen, are to appear in the Henley regatta scene. The play is to be brought out at the Philadelphia Walnut on Sept. 3, under the direction of the author, John Douglas, who starts for this country from London August 20.

"The season of Stubel and Fabbiani's new People's Theatre at Williamsburg," said A. L. Erlanger to a *Mirror* reporter the other day, "will open on Sept. 5, with Mrs. D. P. Bowlers, and among the attractions already booked are Milton Nobles, Salisbury's Troubadours, John F. Ward, around the World in Eighty Days, Aladdin, Kate Claxton, Frederick Ward, Jennie Yeaman, Joseph Polk, Edwin F. Mayo, Henry Chanfrau, Gus Williams, Roland Reed, Nancy and Co., Effie Ellsler and Sweatnam, Rice and Fagan's Minstrels."

While in Europe Tony Pastor made two special engagements for his road company. They are Albert Clive, of the *Cirque D'Ete*, Paris, with his acrobatic dog, Jack, the smallest trained animal in the world, which gives a remarkable performance, and that of Little Tich, burlesque song-and-dance artist, serio-comic, etc., from the London Pavillion. The rest of the company consists of the Jullans, the Donnells, the Brantfords, Rice and Barton, Harry La Rose, the three Phoebes and William De Bar.

On the *Umbria*, which arrived on Sunday last, was a wealthy Chicagoan who takes but little more than the ordinary interest in the "show world." He stated to a friend that the Buffalo Bill Show never played to less than 18,000 people a performance while it was in London; that the craze of Royalty and the aristocratic classes for the different members of the organization was not the least exaggerated, and that Buffalo Bill kept a stenographer busy writing replies to the many invitations he received daily to attend parties, receptions and teas.







Heaven have been very well received, and it is, for a new season, the best of the season. The season is, in fact, the best of the season. The season is, in fact, the best of the season.

## WICHITA.

Crawford's Opera House: A. L. Wilber's Comedy on July 18-19 had a succession of good houses. A most remarkable feature of this engagement was the fact that no copy of the program was presented. Haverly's Minstrels, who are a very large business and gave good satisfaction.

The Wichita Museum was reopened 25. Muldoon's Pinks being the bill. At the Main Street Theatre The Octoroon is drawing well. The Garfield has closed owing to light business and part of the co. are at the Museum. New Opera House, and everything will be ready for the opening in October.

## LAWRENCE.

Opera House (J. D. Bowersock, proprietor): Despite the extreme heat, the audience was well represented. Haverly's Minstrels July 25. As usual, the co. gave splendid satisfaction and was fully up to Mr. Haverly's standard. The feats executed by Hilton the equilibrist were simply marvelous, and the dancing and singing throughout was good. The co. is indeed a good one and give a very interesting entertainment.

## MAINE.

Portland. Virginia, at Greenwood Gardens, has proved a veritable bonanza, and is one of the best of the season. The season is, in fact, the best of the season. The season is, in fact, the best of the season.

Arthur Wilkison's Nubbles is a "corker." His make-up and conception of Stephens' comedy is perfect, and vocally he is most successful. Alex. Bell achieved a triumph as Brown Jones, and a charming ballad, introduced in the first act, was redempted at each performance.

Mr. Holmes fails to appreciate the character of De Ville, and yet his musical numbers were all above the standard. Mr. Lang was a good Paul, and the chorus of Navigators was remarkably well done. The chorus of Navigators was remarkably well done.

Christine Brown's Virginia was one of her best performances, and her charming voice was heard to great advantage. Marie Bell shared the honors with Miss Brown, and several people in the audience near me expressed a great desire to see her in the prima donna role and Miss Brown as Lady Magnolia. The suggestion is a good one, and if the opera is repeated the change in cast would be an additional advantage.

The Duke chorus was great and the costume very good, barring the bathing suits, which were decidedly funny, and in one case very queer. Mrs. Wilkison's accompaniments were most effective, and her share in the success was considerable.

Several new faces augmented the fine performances. Manager N. M. is giving his patrons at the Pavilion. And there is no denying the fact that the entertainment at this cozy resort is refined as well as clever. May Richfield's ballads were choice selections well rendered. She dresses well.

Ryan and his little "yap" dog do a clever act, and the afterpiece is one of the most laughable ever presented. Next week, Queen Vassar and Vanola, the greatest of all equilibrist, are expected to arrive at the Pavilion. The Three Black Cloaks will be produced shortly at the Gardens.

Treasurer Woolf Marks, of the Pavilion, is a most polite and agreeable gentleman. Charles Ogilvie, who has engaged this week, and joins the B. and M. Opera co. 8, and does also P. M. Lang who goes with the Western co.

Edwin Booth and Lawrence Barrett were in town last week, bound East by their summer cruise along the Coast. The Mikado and the Chimes are to be given this week at Greenwood.

The yacht *Sokolias*, with the Mason boys and Paul Arthur, weighed anchor at daylight the other morning and left us, after a two weeks' sojourn. This trio of jokers will be sadly missed by numerous friends who have been hospitably entertained at all times on board the *Sokolias*, and who regret that their departure has left a blank in feminine hearts that only time can heal.

Mark Sullivan, of Rag Baby fame, has been "vacationing" among us. Professor Seeman and his charming wife, now that their engagement at the Pavilion has been concluded, will pass their vacation at the Union House.

Charles Thomas' relatives were entertained on board the *Sokolias* the day previous to their sailing, and left several charming souvenirs of their appreciation of these yachtsmen's bounteous hospitality.

The Wilkinson co. are all amphibious, and are in the sea three and four times daily. It should have been said that the day previous to their sailing, and left several charming souvenirs of their appreciation of these yachtsmen's bounteous hospitality.

Lowell Mason is a jim-dandy bowler and his in-shoot is a "corker." It is hinted that the Wilkinson co. will produce Walter Good's new opera before their engagement closes.

## AUGUSTA.

In addition to the bookings I gave you last Manager Hendee has Brennan and Quinn's Star Theatre and Rufus Somerby's Opera co.

I made a mistake in saying Si Simoon was to be here Oct. 5. It should have been Si Perkins. I ask pardon of Manager Blaisdell, and in thus confounding him with the other "Si." That's about the Si-ze of it.

Quite a number of professionals make the Bay View House, Ocean Point, their summer home, and the general host and hostess, Mr. and Mrs. Harlow, look after them in first-class style.

Mr. and Mrs. Sam Reed (Marie Bockell) are at East Boothbay for their vacation. The yacht *Edwin*, belonging to Mr. Benedict, of New York, having Edwin Booth and Lawrence Barrett as guests, put into Boothbay Harbor 27, on its way to the St. Lawrence River.

Manager Byron Douglas has written for open dates for The Domino's Daughter at Granite Hall. Claire Scott plays at the Soldiers' Home, Togus, Sept. 12.

## BRUNSWICK.

Mr. Crawford has quite a number of bookings for the coming season, among them being Bennett and Moulton's Opera co., under Rufus Somerby; Pat Rooney and Jennie Cate, Pat Muldoon, the Irish Student, with his co., played here July 30.

## MASSACHUSETTS.

## NEW BEDFORD.

Miller, Stowe and Freeman's Circus gave four performances July 29-30 to good business and great satisfaction. The prices are only ten and twenty cents, and with such artists as James Robinson, James Quigley, Whiting Brothers, Schroebe Brothers, P. H. Kurbers, James Murray, Lottie Miranda, Mary Waldron and others of high reputation. Patrons could not fail to get a big return for their money. The proprietors and their employees are very courteous.

The funeral of Arthur S. Foster, for a long time treasurer and ticket seller at the Opera House, was very largely attended by all classes. He was one of the best known young men in the city. Poor Foster fell from a yacht and was drowned, and his body was not recovered until nearly a week had elapsed, and was in such a condition that it had to be immediately sealed up. Still, it was a great comfort to the family and friends to give the remains Christian burial. Rev. M. C. Julien, who has been mentioned as Rev. Henry Ward Beecher's successor, led the services. Mrs. Foster is prostrated by her bereavement, and is unable to leave the house.

Friends of Manager John S. Moulton, of the Opera House, will hear with regret of his severe illness, and with their correspondent, wish him a speedy recovery. Mr. friend, George Taylor, mentioned in a recent letter as having lost his position as correspondent of a dramatic paper, has been appointed on the corps of an old dramatic paper published in New York, and the paper is to be congratulated upon securing such a bright young writer.

The Liberty Hall Association has concluded to fit up the hall and run the business the coming season with Thomas L. Parsons as manager. Mr. Parsons is a thoroughly competent man, and has had a wide experience.

Joseph C. Oney, manager of Peck's Bad Boy, with his charming wife, are living quietly across the river in the pleasant town of Falmouth. It should not be surprised if Manager Oney had a company of his own on the road after this season. With this wide-awake gentleman ahead of an attraction and Mrs. Oney as treasurer, the expectation would be one of the best handled on the circuit.

## NORTHAMPTON.

Professor E. T. Warren gave one of his pleasant and instructive entertainment at the Skating Rink July 27-28 to poor houses.

## SPRINGFIELD.

The Museum: A variety co. composed of eight people (billed as the Ideals—30 star artists) presented a program of very ordinary merit July 25, week, to rather light business. Goldie's musical act and the club-busting of Thomas Iver, a local youth, were the most creditable features. A new departure for this house is announced this week—A Female Minstrel and Burlesque co., headed by Edith St. Leon.

Georgia Tyler, the actress of this city, met with an accident on Friday which came near proving serious. While driving on the street her horse became badly frightened and she was thrown violently to the ground, but fortunately escaped with a fractured elbow.

The Government has been in favor of a Main street lot for the public building site, although the Museum lot was offered by a Syndicate of capitalists for the nominal sum of one dollar.

Some two weeks since a certain would-be dramatic

sheet devoted nearly a column to the announcement that a Minstrel, for some time past, had been making a name for himself in the profession as a star season. In reading the highly inflated article, I observed the statement that the Minstrel was a near relative of ex-Lieutenant Governor Timothy. Strongly doubting its truth, I took some pains to inform myself in regard to the matter. When questioned in regard to its veracity, Mr. Frank said so much of the co. that the apparent relationship to him, nor was he acquainted with any such party.

William Farrer, of this city, is reported stranded with other members of the Standard Opera co. at Pleasant Island, N. Y.

## LOWELL.

Delavan's Circus has done a splendid business for the past two weeks. The Museum closed its regular season July 30 and will reopen Sept. 1. In the interval Harry Le May will produce U. T. C. and Ten Nights in a Bar-Room.

Frank O. Iveson, of this city, joins Play Crown at Augusta, Me., next week.

## FALL RIVER.

The advertising card of Miller, Stowe and Freeman's Circus was here July 26, and the attraction is well billed for 4-6.

Manager Burrell and family are at Cottage City, Mass., for the month of August. Gorman Brothers' Minstrels are the opening attraction at the Academy of Music, followed by Roland Reed in his new play.

## DETROIT.

There has been no entertainment at White's the past week, and nothing going on in the city, with the exception of the Wonderland, which keeps on drawing its usual large crowds.

James H. Kelly, the manager, took a benefit Monday night, and a large crowd was on hand. The bill was a good one.

For this week the Wonderland will be closed for a short time and the co., under the house management, will take the tent, giving shows up the lake coast.

Thatcher, Primrose and West's Minstrels will appear at White's Grand on Thursday evening. The members of the co. will appear in costumes of the time of George III., and only the comedians will appear in black. This will be something new and novel, and will take well. The sale of seats is already large, and a big house is predicted.

Reward, a drama written by Alice E. Ives, a Detroit lady, will be presented, for the first time, at White's Theatre, on Thursday evening of this week, and judging from the opinion of those who have seen it, it will succeed.

## MUSKOGEE.

Reynold's Opera House (Frederick L. Reynolds, lessee and manager): Opera regular season of 1898-99 is well on its way. The co. is well up to the mark, and the house is well filled.

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## MINNESOTA.

## ST. PAUL.

Manager Scott, of the Grand Opera House, has returned from the East, having succeeded in booking the most excellent line of attractions for the coming season. Have nothing in the dramatic or operatic line as yet to mention.

Sells Brothers' Circus pitched their immense tents 26, giving two performances. The Sells Brothers have the reputation of giving a good show. It is certainly the most orderly and best conducted that visits us. Immense crowds packed the tents to overflowing at each performance; the entrance had to be closed early, and hundreds were unable to gain admittance. Many features of the show were very good. The hippodrome races were very exciting.

William Sells did some fine work in the ring, and was the favorite rider. Fine collection of animals and an excellent, well-trained band of horses.

The performances passed off finely and gave general satisfaction. The body of the show has a large concert hall crowded to the roof with a large and very pleasing and very prepossessing vocalist and a great variety of excellent music rendered by Spanish Lady orchestra, under direction of Mlle. Julia de Bertrando, a fine violin soloist. The Dime Museum continues to draw good houses.

## WINONA.

Sells Brothers' Circus gave two entertainments July 23 to full tents. Not as good a show as given last year. Rhea appeared in J. P. Rogers August 3 to a good house.

## MINNEAPOLIS.

July 25, Sells Brothers' Circus to enormous attendance. Performances good, notably the trapeze work, the riding of Harry Sells and the Wild West by so means equal to the handbills and posters.

The Grand Opera House opens 22, with Haverly's Minstrels. Among the attractions for the coming season: Margaret Mathers, Clara Morris, Fanny Davenport, Modjeska, Boucicault, Denman Thompson, the Florences, Langtry, Joseph Jefferson, Robson and Crane, Dixey (first appearance in Minneapolis), the Kralivos, Boston Adams and the Barnaball-Karl co. Manager Conkling complains of the later-State Commerce Law and predicts great trouble from it to every manager in the country.

The new People's Theatre is fast approaching completion, and will undoubtedly open by Oct. 1. Good audiences at the Pence Opera House this week; The Galley Slave and The Veteran.

## DULUTH.

\*Grand Opera House (John T. Condon, lessee and manager): Rhea week of July 25, 26, 27, 28, and 29, co. excellent. The enterprise of the management in securing such an attraction seems to be fully appreciated.

At a reception tendered Mlle. Rhea by the Duluth Press Club 26, Owen Ferree presented the club with a handsome silver water pitcher and goblet, the gift of Mlle. Rhea and herself.

Manager J. T. Condon has lately returned from New York where he has been engaged in making bookings. Among others he has secured the following: The Booth-Barrett comb., Boston Ideals, Haverly's Minstrels, Maggie Mitchell and Fantasma. With a boom-town of 25,000, and one of the best of the best in the West, I think Mr. Condon may be sure of a successful season.

## MISSOURI.

## KANSAS CITY.

The Mascotte was put on July 25, and one of the largest audiences of the season was in attendance. First nights are always well patronized, and the performance on this occasion justified the size of the audience. The cast was one of the best of the season, and the best of the best will be seen by the following distribution of characters:

Lorenzo XVII, Edward Temple; Frederick, George Paxton; Rocco, Maurice Hartman; Pippo, Harry Battenberg; Matheo, George H. Broderick; Physician, F. M. Rupert; Sergeant, H. B. Reeves; Princess Fiametta, Emma abella Baker; Bettina, Mabel Haas.

A most charming Mlle. Bettina has been secured, and is extremely difficult to find. She sang her music wonderfully well, and gave the role the necessary *chic*. In Mr. Rattenberry Miss Haas found better support than usual, that gentleman being a very good actor. Their Gobble duet was deliciously sung—in fact, it has never been sung better. Mr. Temple and Mr. Hageman as Lorenzo and Rocco were of course excruciatingly funny and kept the audience in a constant roar at their allusions to things local. They made the best of their roles. Miss Baker made an admirable Princess Fiametta. A clever woman and a greater favorite has not appeared here before in light opera. Mr. Paxton, the new tenor, made an instantaneously favorable impression, and was endorsed for his one song. Mr. Broderick had a small part in Matteo, but his interpolated song was one of the hits of the evening. The chorus sang and appeared well, the stage was handsomely set, the people were well costumed, and the performance was conspicuously successful.

Museum: Black Diamonds in the curb and Loan of a Lover in the auditorium drew large houses throughout the week, notwithstanding the intensity of the atmosphere.

Coup's Equestrianism: This show has attracted good audiences for two weeks. New features are introduced nightly. The performance was first-class in every respect.

Hugh Coyle, formerly press representative for Haverly's Minstrels, is now editor of the *Daily Sun*, a paper published in the interest of the Exposition.

Robert Macaire, or, more properly, Erminie, will be produced next week at the Summer Garden.

The Warner Grand Opera House is progressing fast, considering the weather.

Frank C. Hamilton, one of the managers and lessees of the Warner Grand Opera House, is interested in the *Sunday Mirror*, a bright and interesting sheet, containing the reflection of the week past.

The hot weather does not have any perceptible effect on Music Hall Summer Garden entertainments. Its coolness in the drawing card, combined with the excellent manner in which the operas are sung and staged.

the Casino, New York, and will open there early in October.

## NEW JERSEY.

## ATLANTIC CITY.

Kellar, the magician, is serving a six-weeks' term on Atlantic City, where he is giving a most successful performance. He does some very unusual tricks; grows a bush of tea-roses in two minutes from a small seed and other feats of dexterity. He has the blessed lady trick. A woman in a cabinet every five minutes off at parade was smiling and swings herself on a hanging shelf. As he saw her disporting in a short bathing suit on the beach the next morning I can assure that her limbs are intact.

Job's consolation to draw good houses to the Casino to hear Phillips' imitations and Jessie Clark's voice.

The Japanese village of native artisans, all at work in producing various articles of handicraft, is a favorite resort for the curious observer.

Last Days of Pompeii continues to draw heavily from the Summer visitors.

In the Wings: The Obreys, man and wife, are summing up a most successful hit in his new play, a varied and delightful entertainment. They extract music from a great number of foreign instruments, collected while on their concert tour through India and Australia, the Sardinian (musical rocks), the Sardinian tibia (pipe) and many others.

## NEW YORK.

## UTICA.

Opera House (H. K. Day, manager): Sweatnam, Rice and Fagan's Minstrels, July 27, to a fair-sized house. This was their third performance, and the perfection of its every detail was surprising. The programme was a good one, the costumes costly and elegant and the stage setting first-class in every respect. The first part was fine, those by John Norris and Constance being featured. The exhibition of skill by Dram-magical Grove was well received. The song-and-dance numbers were especially good. "Wedding Bells," by Messrs. Manning and Baker, John Norris, Thorpe Post and Barney Fagan, was one of the best song-and-dance productions I have ever seen. Prince Fifi gave a fine exhibition of juggling. McAndrews personated the old darkey in his imitable "The Old Folks at Home," and his impersonation of the drilling by the Apollo Belvedere was well done. Billy Rice was funnier than ever before. His costume was rich and gorgeous. He is a great favorite in Utica.

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Notwithstanding the very hot weather, Sweatnam, Rice and Fagan's Minstrels attracted an excellent audience at the Grand July 28. The programme was unusually pleasing, and the crowded house was well repaid for their time and presence.

## PLATTSBURGH.

Music Hall: Henry Brothers' Minstrels appeared 3. Barnum's Circus 27. The advance brigade are here decorating the town.

Tourists bound for the Adirondacks crowd our hotels daily, this being the gateway to "Murray's Paradise."

## BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell co. gave three highly satisfactory entertainments July 26-28 to good houses. The co. is becoming popular in this city, and are looking forward to a good summer business.

## MATEWAN.

Opera House (W. S. Dibble, proprietor): Sweatnam, Rice and Fagan's Minstrels will be the opening attraction 3. Manager Dibble announces that he is booking the most excellent line of attractions for the coming season. He has secured the following: The Booth-Barrett comb., Boston Ideals, Haverly's Minstrels, Maggie Mitchell and Fantasma. With a boom-town of 25,000, and one of the best of the best in the West, I think Mr. Condon may be sure of a successful season.

## WATERTOWN.

City Opera House (R. M. Gates, manager): Sweatnam, Rice and Fagan's Minstrels played to a large and fashionable audience July 29. All were well pleased with the performance. The co. is becoming popular in this city, and are looking forward to a good summer business.

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## NORTH CAROLINA.

## HENDERSON.

Burwell Hall (Sam Burwell, manager): On July 30 a fair-sized house, principally of the elite of the town, was highly entertained by what is known as the Black Diamond Quartette, composed of M. S. Simmons, bass; Wilson Warren, tenor; Henry Tate, soprano, and Gus Haywood, alto. These people are from Raleigh, N. C., and though only four in number, I doubt very much if they are not the best of the kind ever seen here. The quartette or in the imitation of a heavy chorus, they can be beaten in their vocal selections. Some of the songs are of the latest, while the old-time melodies are always brought forth with a surprising accuracy. The quartette has an exceptionally fine bass voice. So great was the satisfaction that a return is booked.

## OHIO.

## COLUMBUS.

McNish, Johnson and Slavin's Minstrels opened their season at the Metropolitan July 27, to a fair-sized house; fine show. The new first-part, The White Horse Law, Serenade, was well received, the orchestra being in a pavilion, and the old favorites Frank McNish, Bob Slavin, Hurt Haverly and Carroll Johnson, making plenty of fun. The vocal group is composed of Messrs. Hogan, Shaw and Samuels were all endorsed. The second part opened with Fox and Van Aiken in their great bar act. Bob Slavin, the funniest man in the business, followed with a new song, "The Sports and Death of a Zulu King," has an act that will not be copied by anybody unless it is greatly improved. In its present shape it is tiresome.

The Silbions in their bicycle act are wonders and made a great hit. The song-and-dance, "Wedding at Uncle Jeff's," went smoothly. Waltrana, on the wire, has lost none of his cunning. Fred Malcolma as Erminie, Johnson and Slavin as the two thieves, and McNish as the landlady.

The second week of the Criterion Opera co. was not successful, on account of the hot weather. The co. is good one, Misses Throp, Meredith and McHenry and Messrs. Aborn, Harding, Charles, Read and McCuen have been the leading parts in good style. La Mascotte, Bohemian Girl, and the Overture were the best of the operas. The co. plays a return date at the Grand week of Sept. 26, and better luck is looked for.

The Saengerfest was a great success artistically, but financially came out about \$5,000 behind. The co. is good one, Misses Throp, Meredith and McHenry and Messrs. Aborn, Harding, Charles, Read and McCuen have been the leading parts in good style. La Mascotte, Bohemian Girl, and the Overture were the best of the operas. The co. plays a return date at the Grand week of Sept. 26, and better luck is looked for.

At Eichenlaub's business is booming along at the same old pace. Arrivals this week: Yvonne, Charles and Jennie Welsh, Annie Hinkle, the Violettelli, Harry and Ellen Torelli and Annie Dwinelle.

Harry Eastman (Rusty) has returned from his West-end trip, and the Foregoth show will go on with their performance 3.

Harry Whitney, treasurer of the Met., is writing a series of essays on the origin of the drama for a local paper. He has been a jockey in the Met. for many years, and of the life when the thing started.

Lewis, of the *Dispatch*, is a clever fellow, but, like Silas Wegg, has a bad habit of occasionally dropping into poetry. The following is latest effort:

## AT THE MINSTRELS.

## I.—The First.

You can see her in the box right over there; She's as pretty as a picture, I declare; When a new tenor, made an instantaneously favorable impression, and was endorsed for his one song. Mr. Broderick had a small part in Matteo, but his interpolated song was one of the hits of the evening. The chorus sang and appeared well, the stage was handsomely set, the people were well costumed, and the performance was conspicuously successful.

## II.—The Fat Man.

Oh! a jolly chunk of adipose is he As in any long day's journey you will see, But, O Lord, how he perspires When a new tenor, made an instantaneously favorable impression, and was endorsed for his one song. Mr. Broderick had a small part in Matteo, but his interpolated song was one of the hits of the evening. The chorus sang and appeared well, the stage was handsomely set, the people were well costumed, and the performance was conspicuously successful.

## III.—The Gallery Gey.

In a dirty face and shirt-sleeves, there he sits; Now his face is red and his nose he spits; Does the end-man try to poke Off on him some chestnut joke? With his groans and cries of "Rats!" he gives him fits.

## L. C. Collins.

L. C. Collins, the popular newsdealer, is booking time for Al. G. Field's Minstrels for next season. Collins is a hustler, but he has run short on Minstrels the past three weeks.

Snoorkey Benner asked me to put in a line this week, saying that he was a regular icicle. He watches the door of the Met. pretty closely, but I don't think he is frozen up all the time.

The minstrel boys enjoyed their week of rehearsals here hugely, and hope to come again next Summer.

## DAYTON.

Memorial Hall Soldiers' Home (J. Clinton Hall, manager): Another week and the Home co. will be a thing of the past. The co. is undoubtedly the best ever engaged at this theatre, and the public in general deeply regret their leaving. The repertoire included David Garrick, Celebrated Case, The Governor, Eustache Divorce, Romance of a Poor Young Man, Peep o' Day, Our Boarding-House, Lucretia Borgia, Taming the Shrew, Marble Heart, Confusion, and numerous farces and sketches. Castaway, Pochontas and The Welton

March are yet to be given. Lucretia Borgia will be repeated at the first performance. During the coming Winter season the members of the Home co. will be engaged as follows: Eleanor Carey and W. F. Blaine with Kralivos' Dolores, Charles Kent with Robson and Crane, West Lachays with Asquith, Fanny Woodcock, Florence Foster and Little child, Asquith, have been engaged by O'Neill. Alice Mansfield is negotiating with Edward H. Sothman. Will Whitcomb has not closed for the season, nor has Will Royce. The latter is leaving his home in England. Wash Melville, the popular comedian, has leased the Frankford Opera House, Philadelphia, and will retire from the footlights for the present. Walter Foster will do heavy business, for Melville, while W. Talbot, the scenic artist, will do the "paints" for Wash. Professor B. B. Beck will conduct the opera *Aladdin* on the road. Mr. and Mrs. J. Clinton Hall will take a limited rest at their Summer cottage, Oceanic, N. J.

The Criterion Opera co. arrived 31, and will open a week's engagement 1, at the Fair Ground Pavilion during the week of Sept. 26-27.

Forepaugh's advertising card No. 2 is here redecorating the town for 4.

Theatrical matters at present are at a very low ebb. The Criterion Opera co. will give The Bohemian Girl at the Grand 1, and the remainder of the week will be among the gallant Knights on the "tented field."

TOLEDO. Pavilion, Presque Isle: The Welburn put on Fra Diavolo last week in good style and to the usual fine success. The present week The Two Vagabonds will be revived.

Alex. Spencer, the musical director of the co., will this week marry Sadie Killeen, also a member of the co. Mr. Conly takes a week's rest, spending his time at Port-Bay, Middle Bass and Detroit.

Opera House (P. R. Bennett, Jr., manager): The Haverly Opera co., supporting the charming Bella Nicholson, was a treat week of July 28, and had good business, considering the torrid heat. The list was Olette, The Chimes of Normandy, The Mikado, The Mascotte, Pinafore and Chimes. Miss Nicholson made hits in all her roles. Messrs. Grant, Ford, Clark, Hard-ton, Darling, Kley and Morris were all good in their respective work. Director Morris Dougherty is a fine musician. The wife of Walton Nelson, who has charge of the Chickering piano with this co., has been ill several weeks. The co. made many friends and improved with acquaintance.

Shawhan's Opera House (E. B. Hubbard, manager): Fox and Dalton's Specialty co. were booked for July 23, but the weather was so hot that they did not appear. Opera House remains closed until September.

We have had nothing of note in the theatrical line since season closed in May with Two Johns co. Menches and Barber's ten-cent circus on July 13 and 14 to good business; good satisfaction; everybody pleased. Managers Forney and Scooby of Opera House claim they have some good attractions coming season; house opens in September.

YOUNGSTOWN. Opera House (W. W. McKenna, manager): Weather such as has been dispensed to us by the Signal Service department, and that, too, in generous installments, is not supposed to be conducive to the muscular exertion usually demanded of a minstrel performance, and when the mercury is ambitiously climbing to the top of the thermometer, one is not much inclined to sitting quietly in a hot theatre, however meritorious the performance. It is, therefore, remarkable that so large an audience braved the discomfort of one of the hottest nights of the Summer to witness the performance of McNish, Johnson and Slavin's Minstrels. They gave a novel, pleasing and very satisfactory entertainment, their first part being especially attractive in its freshness and novelty, and the "special" features of the show were all the finished performances of undoubted artists in their lines.

McNish, Johnson and Slavin's Minstrels July 28. The weather was roasting, and yet the house was crowded with an audience that laughed itself into such a happy mood that the weather and little things like melted corn-lars, were utterly disregarded. Fox Samuels, in his song, "The Smuggler," made a decided hit. Messrs. Fox and Van Aiken, in their triple-bar performances, made the hit of the evening, and the kind even seen in Erie before. McNish, Johnson and Slavin are "three of a kind hard to beat" was the verdict of the large house.

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HARRISON GREY FISKE, . . . EDITOR

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## MIRROR LETTER-LIST.

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Almond, John H.  
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Anderson, A. B.  
Anderson, Hattie  
Adams, Jos.  
Anderson, W. C.  
Atwood, Fred. H.  
Beebe, W. H.  
Booth, Edwin (Mgr.)  
Berg, Fred.  
Brooks, Dyke  
Bull, Ralph  
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Bryer, Mary  
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Baker, Peter  
Baton, Marie  
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Bighelow, Chas. A.  
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Brown, William  
Brown, Oliver  
Bird, George E.  
Brenick, Jack  
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Bartlett, Jennie  
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Bryson, Fred  
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Gallatin, Albert  
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Jefferson, Joseph (Mgr.)  
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Jeffrey, Ida  
Kent, S. M.  
Kendall, Ezra  
Kimball, Jennie  
Knight, G. S.  
Knowles, Marie (Tel.)  
Lemoine, Frank G.

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## The Mirror at Summer Resorts.

Readers of THE MIRROR who are going out of town for the Summer can have the paper sent to them, on the following terms, by forwarding their address and the amount to this office:

50 cents for four weeks.  
\$1.00 for ten weeks.  
\$1.25 for thirteen weeks.  
Free of postage.

## TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.

## The Ideal Stage

Among contemporary dramatic writers none take a purer or higher view of the theatre than Mr. William Winter. Amid the clamorous popular and critical endorsement of the stupid trash that has to a great extent submerged the better aims of the stage, he has maintained a courageous and exceptional adherence to those vital principles which have always existed and which ought always to prevail. We think we recognize the ideas and

the diction of Mr. Winter in an editorial article that appeared in the *Tribune* of Sunday last, wherein he vigorously attacks the present taste of the people with regard to dramatic matters. He points out that within the past two or three years a complete avalanche of trash has been cast upon the stage; he blames the public censors for remaining silent while this abuse of the theatre flourishes, and he cautions the managers for yielding to a base popular demand. The writer goes on to say:

It was unfortunate that the custom of viewing the stage as an "amusement" ever came to prevail; for the stage is an institution far higher and sorer than any amusement, and it is in the present epoch an influence upon society second only to that of the hearthstone and the altar. But even viewing it as one of the amusements, no man has a right to degrade its character or impair its usefulness. If we overwork ourselves as a community, let us quit this injurious and useless custom. Everybody knows that there is a considerable amount of humbug in the general pretence of excessive labor. About half of the activity that people commonly call "work" consists of parade and pother. The actual work of the world is done quietly by the minority, and usually it does not occupy all the time or exhaust all the strength. Let us economize our energies (freedom and ease) and appreciate what you see and hear, when your mind and soul are receptive and you are not concerned with the state of your stomach and the ill of your flesh. Strange as it may seem, there are influences in the dramatic art which can ennoble and help you, even though they do not foster your salacious instincts or elicit your loud guffaw. The men and women—the real ones, not the charlatans—who devote their lives to the study and practice of acting, are not frivolous mountebanks, emulous to make you laugh by cutting a caper; nor are you yourself such a poor creature as you appear to be when you prattle about your latitude and allege your preference for theatrical rubbish.

Mr. Winter goes on to explain that he does not mean to assert that the stage is in a decline. It has always been subject to fluctuations, according to the caprices of public taste. He concludes that not only public taste, but the pernicious doctrine that it is the policy of thinking writers and managers to follow the people instead of leading them, should be severely censured.

No one will quarrel with Mr. Winter's views so far as the question of duty is concerned. Plainly the duty of every critic, actor and manager is to do what he can toward elevating the drama. But duty and policy are not always concordant. While the public demand and pay liberally for trash, trash will continue to be served to them. There has come to be a business as well as an art side to the theatre. Millions of dollars are invested in the theatrical field; thousands depend upon it for their bread and butter. The speculator and the wage-worker might prefer to advance the cause of art, but if the public will not let them they cannot be blamed for not being obstinate. Bankruptcy and decimation of the profession would follow a united attempt to lift the stage to the admirable, but at present impossible, plane of which Mr. Winter and all the other ideal thinkers and writers fondly dream.

## Sport for the Vacationists

We love to pay our debts as we are enjoined to do by St. Paul. Fully aware are we that we have come under obligation to our professional brethren by securing from them a large and continuous endowment of bad puns and mouldy jests launched at us from the stage during the busy season which we could not return on sight. We have, therefore, concluded to make a clearance of the arrearage by what we may pronounce one terrific liquidation. The time chosen by us to discharge this comprehensive cleaning is, we think, opportune. We take no unfair advantage of our creditors, but approach them open-handed, while they have ample leisure in the solstitial holiday, their bodies in prime health, their souls on the alert to meet emergencies and solve crucial problems.

To the point then: We have been so fortunate as to fall upon disquisition from a learned scientist—these scientists, you know, must have a hand in everything going on nowadays—entitled "The Curves of Composition," which advocates the use of a curious method of literary analysis, based upon the mean length and frequency of occurrence of words in composition as a test or identification of their authorship. Those who wish to test this curious problem may open the books of their favorite authors, count words and letters and make tables. It will be found in each case that the author's personal peculiarities in sentence-construction will recur, in the long run, with such regularity that short words, long words and words of medium length recur, with definite relative frequency; in short, that one thousand words here and a thousand words there can be proved to be an absolute measure of that pervasive and subtle thing—the style which is the man.

By way of practical advice and aid, we may add that for the representation of the result a sheet of "squared" paper is necessary, the numbers showing the letters in each word, place at points along a

horizontal line, separated from each other by equal distances, above each of these place other points whose distance from the base line shall be proportional to the number of words in a thousand; then join these points to a broken line and the characteristic curve is shown Q. E. D.

We can enjoy ourselves in contemplating the pleasure-seeking actors and actresses cooling off on the verandas of the Masconomo at Manchester, attacking this piquant problem with all the vivacity and intelligence they impart to the creation of a fresh role, very toothsome and inspiring. In like manner we see in our mind's-eye the histrionic crab-hunters of Long Branch pausing in the pursuit of soft-shells to digest our psychological bivalve. One of the anglers, who is described as being down here and spending his idle hours in crab-hunting, and is lauded as being as well posted on crab life as he is on the lecture business—this is just the man to take hold of the "curve" and count up his thousands.

In exploiting a new pastime for the merry-making friends and patrons of THE MIRROR, we think we pay a very handsome tribute to their love of divertimento and the stretch and trend of their intellectual powers. Between the highly emotional orthoepic diagrams of Professor Ayres and our novel and sportive game, the readers of THE MIRROR cannot lack means to relieve themselves of the oppression and discomforts of the thermometer at 100 degrees, more or less.

## Personal.

DAVIS.—Manager Will Davis returned to Chicago on Tuesday night.

HOWSON.—John Howson has been engaged as leading comedian for Lotta.

BLITHE.—Helen Blithe opens her season at Richmond, Va., on August 27.

BOSHELL.—Ada Bosshell has been engaged for the role of Dolly in A Bunch of Keys.

HILLIARD.—Harry Hilliard has been secured by Rudolph Aronson for the Casino.

STEWART.—Rose Stewart is on her way home and will be in Boston in a few days.

GREENWALL.—Manager Henry Greenwall, of Galveston, leaves for home on August 20.

CRILIUS.—Mina Crilius will play the leading role in the new melodrama, Stricken Blind.

BOYD.—Anna Boyd has been engaged for Gabriel in Evangeline, and opens in Milwaukee on August 8.

HALLOCK.—Agnes Hallock made a hit last week as Eliza in Billee Taylor at Forepaugh's Casino, Philadelphia.

WINTER.—Percy Winter, the son of William Winter, has been engaged by Mr. Palmer for the Madison Square.

FARRON.—T. J. Farron is suffering from a fractured collar-bone. He was thrown from a buggy in Buffalo last week.

MADDERN.—Minnie Maddern opens her season in Detroit on August 29. Her plays will be Caprice and In Spite of All.

SATTERLEE.—Jennie Satterlee has been engaged for Newton Beers' support. She will play Tiddy Draggelthorpe in Lost in London.

ABBOTT.—Marion Abbott, who stars next season in Only a Farmer's Daughter, is summing at her country residence near Chicago.

Hess.—C. G. Hess, who plays the part of Brooklyn Bridge in A Tin Soldier this season, is a son of C. D. Hess, the well known manager.

CHIDLEY.—Sydney Chidley, the scenic artist and journalist, has gone to Chicago to fill an engagement of several weeks with Sosman and Landis.

WILSON.—D. H. Wilson, manager for John F. Ward, is passing part of the Summer in the pleasures of yachting and fishing at Lake Chautauque.

STETSON.—John Stetson returned from Europe last week with his wife (nee Katie Stokes) in excellent spirits and full of enthusiasm for the coming season.

ROACH.—It is reported that the playwright, James O'Connor Roach, will himself go on a starring tour in his comedy, Hearts and Homes, the coming season.

RICHARDSON.—E. M. Richardson, manager of the Park Opera House, Erie, Pa., and secretary of the Oil and Iron circuit, is in town to attend to bookings.

WILLARD.—Pemberton W. Willard, manager of the original Japanese Village, is here from Australia on the lookout for novelties, dramatic or otherwise.

ANDERSON.—Julia Anderson has gone to Newport to remain until August 25, when she returns to begin rehearsals of her new play Inez; or, A Life's Secret.

DINNER.—W. J. Florence, the comedian, will give a dinner at the Manhattan Club this (Thursday) evening to John Hollingshead, the English theatrical manager.

FORSYTH.—Kate Forsyth is reported to have saved a woman from drowning at Long Branch last week. She is at the Hollywood House.

MANTILL.—Robert B. Mantell came down to the city yesterday to try on his costumes for Montbars, in which he opens his season at Reading, Pa., on Sept. 26. For some time Mr. Mantell had been lying ill with gastric fever at his cottage at Long Branch, but he is now thoroughly recovered.

DOUGLASS.—Byron Douglas recently found at a curio-dealer's a 135 year-old spinning-wheel. It will be seen in The Dominie's Daughter at the People's Theatre on August 29.

ADAMS.—George H. Adams has gone to Dakota on business for W. W. Cole, the circus man. He returns in time to reopen in Zoro at the Windsor Theatre early in September.

ALLIGER.—Citizens of Seneca Falls, N. Y., tendered a benefit to Jimmy Alliger last Saturday night. He has been sojourning there for some time, and doing a little in the line of amusements.

SNYDER.—Under the name of Vivian Reynolds, Mrs. Snyder, the well-known Florida artist, will appear in Helen Blythe's support. There will be something of a flutter in society when the company appears in the Land of Flowers.

HOYT.—Charles H. Hoyt, the new-fledged Benedict, will soon arrive in town and become a target of congratulations. His companies are all drawn up in line for the grand march upon the provinces.

MURRAY.—Dominick Murray retires from the stage at the close of the coming season. He will make his supreme effort in the new English melodrama, Right's Right, in which he plays the part of a Yorkshireman.

STUART.—On Saturday Dora Stuart, while writing a letter to Odell Williams making a business appointment, was overcome by the heat and remained unconscious several hours. At last accounts she was improving.

BOOTH.—Marion Booth, who plays an important role in the coming revival of The Dominie's Daughter, will be seen in some elegant costumes of the period of the Revolution. All the ladies of the cast will be richly dressed.

MORSE.—Frank Morse, who is Nat Goodwin's right bower behind the curtain, is acting as clerk this Summer at the Masconomo House, Manchester-by-the-Sea. Mr. Morse is a justly popular hotel man, because of his agreeable manners and exceptional attentiveness to the wants of guests.

RICE.—On Saturday evening, then having completed a successful seven weeks' engagement at the Casino as Javotte in Erminie, Fanny Rice will retire from the cast in order to enjoy a few weeks' vacation at her home in Franklin Falls, N. H., before beginning her second season with the Carleton Opera company.

MAYO.—Frank Mayo opens in Buffalo on August 15. He is at "Crockett Lodge," Canton, but goes to Manchester-by-the-Sea to take part in the open-air production of As You Like It. To do this and reach the opening point of his tour, he will be compelled to travel 1,305 miles. Mrs. Mayo and the Misses Nellie and Deronda Mayo will accompany Mr. Mayo to California.

JEFFERSON.—A portrait of Joseph Jefferson appears on the front page of this MIRROR. There is nothing new that can be said of this great actor, whose name is a household word, except that on his coming tour he will be seen by play-goers to whom he has long been a stranger. Before the close of his season he will visit the extreme Southwest and renew old acquaintance and delight another generation.

KYLE.—From his own choice, Howard Kyle does not go with Fred. Warde the coming season. However, he has the best wishes of Mr. Warde for his future, and a strong recommendation as well. From the composition of the company, Mr. Kyle did not see any prospect of the advancement he was ambitious to obtain and that Mr. Warde would like to give him. He has had five years' experience in tragedy, and has gotten together as fine a wardrobe as any young actor in his line of business.

## The Hanlon Voyageurs.

Edward Hanlon and the Voyage en Suisse company arrived from abroad on the *Etruria* about a week ago. To a MIRROR reporter Mr. Hanlon recently spoke most entertainingly of the company's European tour and the intentions for the future.

"During our absence we have played in Paris at the Theatre des Variétés, where Le Voyage was first produced under the able direction of the authors, Blum and Toche, my brothers and myself, and the reception accorded us was something wonderful. From France we went to Spain; and you must remember that we had no light task upon us, for it was an American company that we had brought with us, and as we went along we had to teach them the different languages, so that the natives could understand them. The pieces were so arranged, though, that they were made to represent foreigners, and in this way their queer accents or dialects were not so much noticed.

"In Madrid we presented the piece for the first time in Spain; thence to Barcelona. Then we went to Vienna and taught the company German, and returned again to Spain, where we made a most successful nine months' tour. At the end of that trip we went to Germany, playing in Berlin and Hamburg. Altogether, the grand tour was very successful, both from a financial and artistic point of view. The press notices were very flattering, for when the people of the Continent like a thing they are very enthusiastic, and no terms are too grandiloquent in which to praise.

"During the whole time we were away we played steadily, with the exception of a couple of months last Summer, when my brother Frederick went to Margate for the benefit of

his health. As you know, he died at Nice in August last, and then the work falling so very hard on me, it was determined that our contemplated trip about the world should be abandoned and the company recalled to America. Our intentions had been that we should tour the Continent thoroughly, including in the tour a trip through Russia, then to England, to Australia, to India, China and Japan, and by way of the Cape of Good Hope, back to America. On the death of Frederick we at once made arrangements with the managers of this country for the revival here of The Voyage. Time was easily filled.

"Of course, The Voyage has been considerably altered since we left here, and it will be presented with all the European additions. While in Europe we made extensive arrangements for the production of no less than five over in rapid succession; but they will not be presented until the season of 1888-9. We shall open our season in Louisville on Sept. 5. The company comprises Walton and Edwards, 'Turtle' Jones, John Hawkins, Del Monte, Henry Conradi, C. Evans and D. Mortimore, with Mr. Moulton as advance agent. The additions are William Herbert, W. J. Constantine, Lester Victor, Emily Kean and Emily Bancker. The latter was last season with Sol Smith Russell, and was the adopted daughter of John Rickaby. The entire season is booked. In this city we shall play at both the Windsor and Fourteenth Street Theatres.

"In regard to the Fantasma company, which my brother George will manage, and in which William will also be seen, it will open its season in Toronto on Sept. 5. The piece has been almost entirely revolutionized, and scenic artist Richard Halley, who has just returned from Europe, is busily engaged, with a staff of assistants; on the new scenery and new features. The entire season is booked. This company will go no farther West than Denver, and neither company will play the South this season. Among the people engaged for Fantasma are Laura Burt, who will play the title role; W. F. Smiley, Rodcardi; C. H. Reigel, who will act as stage manager, and Ben Stern, advance agent."

## Letters to the Editor.

WILL HE MATERIALIZE?

PITTSBURGH, August 1, 1887.

Editor New York Mirror:—Having a number of times read paragraphs in THE MIRROR deploring the dearth, if not non-existence, of American opera writers, I have waited patiently for some response to the plea of some one either innocent or absurd enough to imagine himself qualified to speak for the writers. Since reading your leading editorial of July 30, in which you deplore, under the caption of "A Starving Fact," the non-existence of American opera writers, and criticize all too leniently that glimmering delusion, the American Opera company, I am moved to give a leaf or two from my tablets and suggest a remedy for the state of things you lament so forcibly. I wish to premise my brochure by the statement that what I say is founded upon actual experience, that most dear schoolmaster.

In the first place: Don't be hasty in assuming that the American opera writer does not exist. He does exist, but nearly always in a state of chrysalis—this for a number of reasons. I will try to enumerate them. He may write good music, but he has no knowledge of the necessities, nay, the essentials, of the opera, and when I say opera I mean opera, not burlesque or operette. A belief in the success of other writers' methods generally leads him into imitation, frequently plagiarism; afraid to map out a new route, he follows his genius whatever character it may be, in old lines. Take the man who of all others knows what is required of him—an orchestra! I say an easygoing operatic composition—and he lacks originality, he has no effects, he produces, and not so long since in your city. Expert at fixing upon people's music, he makes but a poor hand at his own.

Where have we a school of music which will open its portals to the genius—for I contend that he exists—and show him how to write his opera music? Dozens of schools there are where he can be initiated into the mysteries of gavotte and nocturne making, but none operatic.

Clearly, then, he must unlearn first what opera music means; how the effects that thrill auditors in such works as Fra Diavolo (not too high a plane) are attained; what voices and their range can be most successfully made use of, and what "aria" music is far an opera; all airs are foretold damned. Nor is our genius, having acquired all this, more than well started. See what confronts. What is orchestration—operatic orchestration? How are orchestral effects produced, and by what instruments? What scores do they play in? What does scoring mean? What is a obligato? What relation to harmony and counterpoint, to voices, instruments and effects must the finished work bear? It is not essential that the opera must be not only sympathetic with itself, but of such merit as to fall agreeably upon ears used to the masterpieces of the geniuses of the world? Truly my young friend, the American opera writer, you have a broad field for phenomenal faculties before you. Perhaps you were born with intuition enough to surmount, and industry sufficient to overcome, all these enumerated problems and may not be allowed to. Come forth, then, and let America hail you. But you have not yet come forth, and when you do come you will be unaccompanied? Where is your librettist? Scan the operatic horizon closely and, even though you be armed with one of Sam Weller's double million power magnifying glasses, can you indicate where the librettist is?

Traces and traces of him have indeed been found. A clever verse here and there, mixed up with a verse of doggerel, and once and again a flash of wit struggling to be seen from beneath a load of vulgarity, buffoonery and horseplay; sometimes satire, but of the forced and rude variety, rather than the clean cut and epigrammatic. What by way of dialogue? A collection of "chestnuts" (I dislike to use the word). What by way of a plot? Something skeletonial, flimsy, threadbare, structurally weak; a tottering foundation for an out-of-joint superstructure. Can he deny that these structures are tenable, even looking at the matter from a Gilbertian standpoint?

Now suppose, for the sake of argument, that these chrysalis are bridged, and a by genius obtrusively musical, the American opera is born.

"Take it to Theodore Thomas," says one.

"Don't do that," says another.

"Why?" asks the author.

"If you are not a German musician he won't look at you."

"Nonsense!" You go and to your intense surprise discover that a Teuton parentage, education and association are absolutely necessary to enable you to penetrate to the inner circle of American opera. Take it to Mr. —, the great manager. "Very sorry, sir. Can't look at it. We do nothing but Vienna successes." "Nothing American for me, and a broad field for the new-born opera is carefully deposited on the shelf. Can I suggest a plan? I believe I can. Let your Higginsons, Drexels, Carrogies and I burbers offer a prize for an original libretto and score! conjunction. Let your Gilsons, Dammoches, Gerichies and Cappianis (but not your Thomases) decide upon the merit of the music, and your librettist tell you what may be the merit of the libretto. Let the prize be worth the struggle to earn it and not a few paltry thousands. Any intrepidario will tell you that a good new opera is worth a small fortune. When the prize is awarded, let the opera be placed on royalty, the income to form a new fund for another prize opera, the work to revert to the owner when it shall have paid for itself. Is it not practical and would it not arouse interest and competition? I leave the suggestion in the hands of the progressive journal in which it appears.

Respectfully, LEONARD WALKER, Musical Editor Pittsburgh Chronicle-Telegraph.

## AN IMAGINARY ENGAGEMENT.

New York, July 28, 1887.

Dear Sir:—Will you kindly correct an erroneous statement in this week's MIRROR? I notice that I am engaged by Saphoré and Melville, of Frankford, Pa., Opera House for their stock company. As I have never seen, or heard of, the above gentlemen, and did not know of a company being formed, the announcement somewhat surprised me. I am under contract with Imre Kiralfy for Pepita, the Spanish Gypsy, in their production at Lagodere at Niblo's August 15.

Sincerely yours, HARRY SEDGWICK.

## Fills the Bill.

San Francisco Evening Post.

THE NEW YORK MIRROR is now the only regular dramatic newspaper in the East, and it is able to fill the bill.



## The Usher.



Mean him who can! The ladies call him, sweet.  
—Love's Labor's Lost.

At first glance it may seem strange that the few theatres now open are doing a fair business in spite of the sickening hot weather we are having, for a place of amusement and the mental effort of following a performance do not, one would naturally think, afford much relief. But the fact remains that the Casino and Madison Square are getting a profitable and steady patronage this torrid Summer.

Perhaps an old clubman I met the other night, who had just come from his twenty-third observation of Erminie, hit it about right when he said in answer to a question, "Why, my dear boy, I go to the theatre because it takes my mind off the weather."

In truth, if New York is bad enough in respect to heat, most other places are worse. I ran up to West Point the other day, thinking there might be a breath of Heaven's monopolistic air in the Highlands. The sun poured down on the Post furiously; the parade was baking, and the tents looked like white blisters on the face of the earth. From the piazza of the old-fashioned Government hotel there was a prospect so parching to the eyes that the view I had always thought the most beautiful in the world became distasteful. Flirtation Walk was deserted, a perspiring survey of it revealing not a single pair of spoons.

The only cool things around the whole place were cannons and cadets. The former yawned contemptuously at a drifting schooner with idle sails just up the river, and the latter strutted about camp in their absurd little swallow-tail coats and snowy white trousers without any sign of discomfort. The cadet's linen collar is a source of wonder and amazement; it never wilts, it never dies, but retains its geometrically starched stiffness in despite of August's thermal throes.

At Cranston's a few old women were gasping on the spacious veranda, but the hotel seemed well-nigh deserted.

On Sunday at Long Branch there was no dearth of people. Indeed, the maddening crowd was altogether too great for comfort. I cannot understand why people will voluntarily leave one human hive for another when in quest of rest and recreation. They jammed the corridors and piazzas of the big hotel; they overflowed upon the beach and played King Canute along the line of the encroaching waves. It was a curious cosmopolitan assemblage, and some of their methods for obtaining relaxation were as peculiar as themselves. Jews and Gentiles; Cubans, Irishmen and Yankee yokels; Bridgets and Patricks out for a lark in their Sunday best; politicians in gray plug hats and redolently exhaling the sweet perfume of distilled rye; dudes in white flannels, smoking villainous cigarettes; children throwing sand into your eyes with their little shovels; French nurses, German nurses, African nurses—any or all of these heterogeneous water-siders elbowed you, trod on your toes, and did what they might to make your life miserable. The band played the "Cujus Animam" and the gang of aimlessly hustling promenaders raised a din that drowned the music (which wasn't altogether necessary, inasmuch as a Boreas-lunged cornetist shrieked continuously out of tune while the leader complacently approved. There was a breeze in the afternoon, but it did out and gave the mosquitoes and the perspiration a rare chance all the evening. The feast of the carnivorous bipeds developed into a veritable orgie.

I stood on the beach at low tide with Joseph Howard, Jr., watching the bathers, while a varied collection of rotten fruit, dead cats and dogs and odoriferous vegetables washed up by the sea gave the spot a suggestion of Sullivan street. Joseph's critical eye passed the nymphs and satyrs in stern review, and truly the party among the breakers was vulnerable to criticism.

I do not believe an uglier collection of women could be found outside the ranks of the Salvation Army. Tall and short, fat and lean—all of them were garbed in hideous baggy garments and hats of ridiculous contrivance. At all events, these capacious robes of the bath were modest; but, *mirabile dictu!* as much could not be said of the costumes of the men. The unblushing, unmitigated disregard for common decency manifested in the attire of these Long Branch fellows, and the brazen impudence with which they paraded themselves on the sands before the women and young girls, suggested the thought that Mr. Anthony Comstock might do a little missionary work in

this locality. Even Howard blushed at what we saw. Need more be said?

There will be a number of New Yorkers on hand at Mrs. Booth's pastoral performance of *As You Like It*, at the Masconomo, Manchester-by-the-Sea, next Monday afternoon. William Winter, who is spending a short vacation at Gloucester, will run down to review the affair for the *Tribune*. Nym Crinkle is likewise booked to go. Among the other notables I expect to see there are A. M. Palmer, Doctor Robertson, Edward Aronson, Mrs. Leland, Col. Robert Ingersoll, Laura Bellini, Excise Commissioner Andrews, Edwin Booth and John Hoey. There is certain to be a large and representative assemblage. Seats have been going like the proverbial pancakes. The highest premium thus far was paid by William Hanlon, who gave \$50 for one seat. The receipts, it is estimated, will reach beyond \$3,000.

Rehearsals of the piece are called for to day (Thursday) and to-morrow at the Boston Park. One or two will take place on the lawn at Manchester Saturday and Monday. Henry Vandenhoff has been secured to play the Banished Duke. Of course the players will use no make-up, paint and powders being barred by the daylight. Wigs, for such as must wear them, will look decidedly wiggy. But the show will unquestionably possess many picturesque features. It is the most novel idea in the dramatic line that has been conceived in a good while. Readers of THE MIRROR will have a thorough account of it next week.

De Wolf Hopper's family is at Point Lookout, on the Long Island coast. Whenever professional duties and baseball engagements permit, the popular telescopic comedian runs down there.

Next week there begins a big bustle at the Casino, for the business of equipping and rehearsing two road companies starts. Erminie will be continued until the night of Saturday, Sept. 17, when its successor, *The Marquis*, goes on. This piece is to have a very sumptuous setting.

Mystery still surrounds the recent vague newspaper report that Tony Hart has been confined in the Bloomingdale asylum for the insane. It is no longer a secret that this clever and amiable young man has for some months past been the victim of a mental disorder, progressive in its tendency. The first symptoms appeared last November, but his condition was carefully concealed from the public and his friends, and even from the comedian himself. He was led to suppose that he was suffering from a mild form of facial and lingual paralysis, and it was thought best that he should continue to play as long as he was able.

But during the season he gave frequent signs of failing memory and mental decline, and hints as to his real state were given out by the members of the company supporting him. Often he went through the performance in a wandering manner, while those about him did their best to cover up his lapses.

That it was thought to be only a question of time when he would have to be placed under restraint and treatment appears in the fact that many weeks ago affidavits from Dr. Seguin and other well-known brain specialists were prepared to have ready at any moment when his commitment should be deemed necessary. Poor Hart is suffering from that dread disease paresis, to which so many prominent professional people have succumbed in late years. Worry and overwork have been the main causes in his case, the trouble beginning with the unfortunate differences that led to his separation from Edward Harrigan and to Hart's rapid descent in prominence and prosperity. No man in the profession is better liked or more justly so.

Generous, modest, loyal, clever and good-natured, he has gathered about him a large and devoted circle of friends, every one of whom will acutely regret the terrible affliction that has befallen him. Mrs. Hart has watched over her husband with anxious care, overburdened with the knowledge of what the future must bring forth.

A good deal of ignorance of the causes of paresis prevails, and is manifested by actors in their discussions of these cases. They seem to think that dissipation of one kind or another is the invariable source. Dissipation may be, but it is just as likely—if not more likely—to be the result of one of several other causes.

A medical friend of mine advances an ingenious and rational theory that can be applied to the cases of John McCullough, Bartley Campbell and Tony Hart. He holds that the brain, if not gradually and gently trained from childhood up, is likely to give way to any undue strain it is subjected to after maturity. He claims that the mental and physical powers are akin in this respect, and the brain, like the nerves and muscles, if permitted to lie practically dormant until manhood is reached, will be liable to waste and disease if suddenly put to do hard work. In other words, development of the mind is essential to its strength and endurance. He explains that if a brain-worker should attempt to do arduous manual labor for a long period his delicate physique would go to pieces. *Per contra*, the tricklayer who should

set his limited intellectual faculties at work continuously on some mental achievement would probably become a parrot.

McCullough was putting bottoms in chairs at an age when other men were entering professions. Bartley Campbell's vista of life was bounded by the walls of a brickyard until he was a full-grown youth, when he manfully emancipated himself and embarked in journalism. Both in respect to antecedents and a lack of early advantages these men were badly equipped to begin the process of forcing their talents rapidly and taking a hand in the struggle with better prepared, if not naturally brighter men. So, in a certain degree, has it been with Hart.

The theory advanced by my friend may have no scientific basis of reasoning, but it seems to me to be supported by these conspicuous examples, besides many others that might be quoted. People are too apt to account for mental wreck on the ground of unworthy habits of life. They should not be so ready to stigmatize men whose misfortunes more likely sprang from other and not blamable causes.

"I see by last week's MIRROR," writes Walfred Wilson, "you say that 'Allan Quatermain' would make a splendid spectacular drama. I am very glad this is your opinion, as I began to dramatize the story as soon as it was published. My drama is copyrighted under the title of *The Sister Queens*." Mr. Wilson is not the only playwright working this vein. Since the appearance of my par. several writers are announced to be putting Haggard's story into dramatic form.

Henry Irving will play four pieces that he has not yet given in this country during his next tour. They are *Faust*, *Olivia*, *Werner* and the farce of *Jingle*. He opens at the Star Nov. 7, and remains five weeks; he then visits Philadelphia, Chicago and Boston and returns to the Star Feb. 20 for five more weeks. A sardonic British contemporary says of Irving that he was nearly played out years ago, but he invented a fresh skip and two new slides, and discovered a brand-new mispronunciation of a common word, and consequently he is now the greatest actor of the day.

Funny blunders are made by the types, but oftener than not they rebound on the writer, who is always held responsible by the reader. Last week in THE MIRROR was a letter from Manchester. The compositor and proof-reader conspired to make the writer say toward the end: "I must cut this infernal screed short here." He wrote *informal*, but the iniquitous duo above named preferred the other version. This was mild and gentle compared with the peculiar arrangement of a programme of a young ladies' Bible class reunion recently at Manchester, England. One of the numbers appeared as follows: "No. 4. 'Put Me in My Little Bed'—Miss Alice Fanshawe (accompanied by the curate)."

Of the four Parisian theatres that are subsidized by the government only two are prosperous. The Grand Opera House for the last six months has rolled up a deficit of \$30,000.

## On the Track of the Pirates.

THE MIRROR is indebted to the alertness of its staff of out-of-town correspondents for the exposure of the greater number of cases of play piracy that have been brought to light in this column. But there are correspondents who are not as alert as they might be, or who are tampered with by local and pirate managers, who give them a nod or a wink to keep quiet. Thus a correspondent writes that So-and-so's company opened for a week on such a date, playing to good, bad or indifferent business, as the case may be, with never a word as to the plays presented. A watch is being kept on these correspondents, and where they cannot give the best of reasons for their course de-capitalization will follow. In its war upon the play-thieves, THE MIRROR looks to its large out-of-town staff for very material assistance. It has been forthcoming. But the neglectful ones will have to give an accounting before the end of the year.

The company headed by Nanine Palmer that recently played a week in Saratoga has gone to pieces. Nanine's support was better than herself. She lingers in Saratoga, but the company are all here. Miss Palmer presented Tillotson's *Queen and Chantrel's Octoroon* (the latter a badly garbled version under the title of *The Hand of Fate*). Business was wretched in Saratoga, the rehearsals being insufficient, and the company were all glad when the week was over. Miss Palmer is an ambitious but rather amateurish and not over-intelligent actress hailing from Detroit. She would undertake to play *Lady Macbeth*, *Fedora* or *Nan the Good-for-Nothing* at twenty-four hours' notice. Altogether, she may be described as a very queer actress. For some weeks, while ill in this city, she was under the care of the Actors' Fund. Miss Palmer had laid out a route which included Paterson and Hoboken for the weeks of August 1 and 8. The stress in Saratoga relieves New Jersey.

The following vigorous letter, dated Allegheny City, July 25, comes from R. J. Johnston, husband and manager of Maude Atkinson:

DEAR SIR:—My friends have just drawn my attention to a notice in your paper, wherein my wife (Maude Atkinson) is put in the pirate-list. You would confer a favor on me by giving me the person or persons who gave you the information. Miss Atkinson has been for

the last two years under my management, and during that time she never presented a stolen play. I am opposed to doing business that way. I have tried to uphold my profession in every honorable way. My repertoire has been as follows: *Lady of Lyons*, *Pygmalion* and *Galatea*, *Leah*, *New Magdalen*, *Legoman*, *Middle Hand* (R. Jones' version, book-form), *French Spy* and *Frou-Frou*. If the above are stolen plays, then the whole profession are pirates. I have some enemies; let them wreak their spite against me—not against Miss Atkinson. Some four years ago Miss Atkinson and myself had to play, while working for a salary, in a few dramas which I knew the manager had no right to; but, like many more, we were obliged to play or be idle. Please give the names of the plays we are reported to have pirated, so we can put ourselves right in this matter, and correct a great injustice to a young actress who is strictly opposed to stealing plays. Can produce the best local managers in Illinois and Iowa and the West to prove my assertions in the above.

On June 30 THE MIRROR received from Pekin, Ill., a letter signed Charles L. Morgenstern, P. O. Box 387. From this letter THE MIRROR printed this extract: "During the week of June 13 Maude Atkinson presented several pirated plays in Pekin." On looking up the letter for further reference, it is found that Miss Atkinson is charged with presenting the following copyrighted dramas: *Two Orphans*, *Queen's Evidence* and *Divorce*. Mr. Morgenstern enjoined secrecy as to his name. This was preserved until Mr. Johnston's letter came to hand. Under the circumstances, it would be an injustice to both THE MIRROR and Mr. Johnston to withhold the name of the informant. If the correspondent has done the manager an injury he must bear the brunt. For future reference—as in this case—THE MIRROR carefully preserves all letters, bills-of-plays, etc., sent in by correspondents and others, that throw any light upon the doings of those charged with play piracy.

Our Atchison (Kas.) correspondent writes that A. L. Wilber's company recently appeared for a whole week in that city without presenting a pirated play. The correspondent evidently doesn't know Wilber and his methods. Wilber is a pet of L. M. Crawford's, as he is boldly playing the pirate over his circuit. Here is an opportunity for reputable managers to administer a rebuke to Crawford, who stands forth as the most prominent alder and abettor of pirates in the West. Until the past season he was recognized as a reputable manager. How have the mighty fallen! Although prodded by THE MIRROR, he has never given any explanation of his conduct, but keeps sailing on under the black flag.

In the vernacular of the gamin, Frederick Bock is a "dandy." Many professionals and play-goers have often wondered as to what had become of Bock—whether he had retired from the stage or was dead. Oh, no! He is not dead—nor is he sleeping. Mr. Frederick Bock might as well claim the rank of Admiral in the play-pirate fleet. For the past two seasons he has had charge of the Pence Opera House at Minneapolis. During his incumbency he has pirated almost every copyrighted play of any value. He has almost burst the gamut. To name the plays infringed upon by Bock would take up too much space. Mr. Bock is a reminiscence of *The Living Age*, afterward known as *The Power of Money*. The scenery and himself were starred in it a couple of seasons. Since the days when Bock appeared in the support of great tragic stars (he has appeared as Marc Antony in support of Lawrence Barrett), he has made rapid descent in the dramatic scale. He now runs a stock company for the especial purpose of preying upon the brains of others and eking out a precarious living. Many who know him will feel grieved at this revelation. But such men as Frederick Bock should be exposed.

## Two Busy Young Managers.

"Mac Klaw and myself have just arranged with John A. Ellsler to manage a tour of the well-known spectacle *Aladdin*; or, *The Wonderful Lamp*," said A. L. Erlanger to a MIRROR man yesterday. "Mr. Ellsler, who is recognized as the father of *Aladdin* in this country, recently revived the spectacle at the Park Theatre, Cleveland, with great success. Put on for one week, it ran to the capacity of the house, Mr. Ellsler appearing as Kasrac. It was a Summer engagement, too, when the city is dead theatrically. The veteran actor and manager never supervised a finer production of the famed story, and he has been, off and on, an *Aladdin* producer since the 'fifties, and knows the spectacle from A to Z. He is an *Aladdin* enthusiast. When I was in his employ at the Euclid Avenue Opera House, Cleveland, it was his wont to put on *Aladdin* whenever business was bad. The coming production will be magnificently mounted—every inch of scenery and costume is new. The dramatic element will be especially strong. To add to its attractiveness, neat and refined specialties will be liberally introduced. I will devote a good deal of my time to getting up novel effects in advertising. The success of the revival in Cleveland has spread among managers, and booking is the easiest part of the work before us.

"As to my other interests, I am more than delighted with the bookings for the People's Theatre in Brooklyn, E. D., having secured attractions I never dreamed of. Among them are Mrs. D. P. Bowers, who opens the theatre; Arthur Rehan's company in the *Daly* success; *Sweatnam*, *Rice* and *Fagan's Minstrels*, *Milton Nobles*, *Around the World*, *Gus Williams*, *Jennie Yeamans*, *Effie Ellsler*, *Fred. Warde* and many other standard attractions.

"We have booked thirty-five weeks for Effie Ellsler, who opens at Long Branch on August 31. She appears in none but the leading theatres. Mr. Klaw will personally manage her tour. The prospects are that it will be her best season.

"I will direct the Texas tour of *Shadows of a Great City*. It is confidently predicted that

the *Shadows* will do the greatest business ever known to melodrama in Texas. C. B. and T. F. Jefferson, sons of the veteran actor and co-author of the play, will present the drama as complete in detail as if it were on the boards of a New York theatre. Texas theatre-goers know a good thing when they see it, and after the first production in Galveston the sister cities will fall in line to greet the famous play.

"I have nearly finished the route for John F. Ward, who will star in *The Doctor*. He will be surrounded by a first-class company. As star and play are both of the best, success seems within grasp.

"On March 19 I take charge of the eight weeks' Spring tour of Joseph Jefferson, which opens in Lexington, Ky., on that date. I look forward to this tour as a most pleasant experience. It is booked mostly on guarantee, and covers the most fertile theatrical territory in the South. Mr. Jefferson will visit Texas professionally for the first time in fifteen years. By the way, the actor takes a new departure this season. There is such a demand for dates, and his season is so limited, that he plays but one night in many large cities, such as Cleveland, Indianapolis, Nashville, Detroit and Louisville. Managers in these cities were disappointed in not being able to secure the star for a week; but they have all accepted the situation after some little grumbling. In the words of John T. Macauley, in a letter just received: 'An hour or two of Jefferson is better than no Jefferson at all.'

## Third Season of "Skipped."

Our opening date has been changed from August 8 to 13," said William Warmington, junior partner in *Skipped by the Light of the Moon* to a MIRROR reporter. "We open our third season at Niagara Falls and are booked solid to May 2. I have secured two fine comedians in William Blaisdell and F. M. Kendrick and a rattling soubrette in little Ada Melrose. I have been after her all Summer, the stumbling-block being that her mother insisted on travelling with her. Sooner than lose her I gave in. The rest of the company includes Edward Clarence, W. H. Collins, C. Browning, Adelle and Virginia Bray and Ross Alton. Carl S. Burton is the musical director."

W. W. Fowler, the senior member, writes THE MIRROR from Ypsilanti: "This new railroad law is going to add \$100 a week to our expenses, and it will be a heavy load to carry, coming as it does in a way from which the manager can derive no corresponding benefit. I am curious to see what the effect will be on the great body of travelling companies that take the road within the next four or six weeks. Well, times are good—money is plenty, trade is flourishing, many parts of the country are having big and little booms; there are no great political disturbances, and this ought to be the best theatrical season we have known in many years."

## One of the "Booms" in Texas.

Ernest Rische, manager of the New Opera House, San Antonio, arrived in town last week. Like all Southern managers, Mr. Rische came in fanning himself with at least one "boom."

"This Fall and Winter," said Mr. Rische, "will see a genuine boom in San Antonio, and I will give you facts and figures that will distance denial. In the first place, San Antonio already has a population of at least 50,000. A Cincinnati syndicate has purchased 350 acres of ground on the edge of the city, thereon to build a little city of homes for Northerners seeking renewed health in our climate. San Antonio is a Mecca for the Northern invalid. On this ground, also, will be built an immense hotel, to be known as the West End. This will be an abiding-place for health and pleasure seekers. A \$400,000 Post Office is in course of construction. Work has just begun on a new City Hall and Court House, the two to cost about \$300,000. When the \$100,000 appropriated for improvements at the garrison in San Antonio is expended, it will be the largest, if not the most important, military post in the United States. Besides, our city is the largest stock and wool market in the country. We have now two railroads between Galveston and San Antonio, with two trains a day each way, and on the direct line to San Francisco. The new \$75,000 Opera House at Columbus, half-way between the two cities, makes a very convenient 'break' for the theatrical traveller. Then there is prospect of a new \$75,000 opera house at El Paso. I think I'm safe in speaking of the great boom in San Antonio. Everything conduces, as you will see, to increased theatrical patronage.

"As to the past season, all the great attractions played to more money in San Antonio than in any other Texas city; and Texas was more than usually good for the higher grade of amusements. Barring its seating capacity, San Antonio has as fine an Opera House as is to be found in the United States; and it has the field all to itself, Turner Hall being permanently closed. San Antonio is a two and three night stand; next season I hope to have it placed on the theatrical map as a week stand. I will not take up more of your time except to say that prospects all over Texas were never better. For a time it looked as though the Prohibitionists were going to carry the State on August 4. Now their defeat is almost assured. This has loosened a rather tight money market. As for the cotton crop, there is no exaggeration in Mr. Greenwall's assertion that more than two million bales will be shipped from the Lone Star State."



## [CONTINUED FROM FIFTH PAGE.]

## DATES AHEAD.

## DRAMATIC COMPANIES

Boston 15, week.  
 T. F. W.: Cincinnati 4-5, Niagara Falls 6, Brad-  
 Pa., 8, Rochester, N. Y., 9, Auburn, 10, Utica 11.  
**MISCELLANEOUS.**  
 BARTHOLOMEW'S EQUINE PARADOX: San Bernar-  
 Cal., August 1, week, City of Mexico 15.  
 BASSO BEASON: Peak's Island, Me., 11, four week  
 MARCAT AND CO.: Long Branch, August 1, one week

## CIRCUSES.

### Stage Effects.

Although the painted gauze drop is so familiar, it may interest some to know that a picture may be painted on gauze and, if no light is permitted behind it, it will look quite as real. The moment the conditions of lighting are reversed, the gauze is only seen as a transparent haze, and the objects or pictures behind it are visible. This has been naturally seized upon by scenic artists as an admirable means of presenting dreams, or tableaux of the guillotine scene in *Anarchy*, or the vision of Marguerite at her spinning-wheel in the laboratory scene of *Faust*.

With the hopes of again meeting the Princess in his impersonation of the American. They take up apartments in Paris, and an interview with the Princess is arranged, Gormain acting as secretary. The meeting is lodged at the bank by the other Shens. All the time the journalist is to gain possession of the letter Pearl.

Like other men, he has loved. Mary Turner, the object of his affection, is a pert milliner, and hearing of his presence in Paris, she calls at the Grand to no other explanation. The Princess is about to arrive. Sheen is in a difficulty. He persuades Mary to enter an adjoining apartment while he arranges some business matters. The Princess is introduced. Sheen is somewhat excited, but he contrives to come to an understanding as to the advance. Gormain's vanity or

the management of the most popular house as "Uncle Tom's" Rogers, husband of Katherine Rogers. First there to Liverpool, where Mr. Buckstone and Mrs. Fitzwilliam were playing. Opened in Green Bushes, the first act I danced a jig with Mrs. Fitzwilliam on, as an American Indian, my dancing got the best of me, and in the height of the excitement I danced into the orchestra, nearly breaking my neck and my drummer's as well. Buckstone praised me for an Irishwoman's character and told me to stick to it and Ireland. A spell of travel through England, Scotland and parts followed, and I produced the first version of Uncle Tom's Cabin ever played in England. It was produced in Bursley, and I got a new bit in payment.

Went back and forth he rugged his mind  
 —not nervously, he is never guilty of nervousness—  
 —but in a manner expressing a wide range of thought and  
 great depth of reflection. His brow is broad and singularly  
 free from the lines of care one would naturally  
 look for in a man of his arduous profession, and his  
 whole aspect is one of reasonable content with what the  
 fates have provided. In conversing with Mr. Thomas  
 he will be found affable and courteous to the Chester  
 field degree, willing to answer reasonable questions  
 on every topic under the sun except one. That one  
 —himself. He is thoroughly conscious of the dignity  
 of his art, and is unwilling to blemish it by anything  
 resembling individualism. He will talk pleasantly  
 cheerfully, until his name is reached, and then he be-  
 comes silent and stays so:



## The Actresses' Corner.



There should be but one thought uppermost in the female mind this week, and one subject they should wish to read about—the way to keep cool. They say no man remembers such uninterrupted, continuous, unanimous, undeviating heat as the infernal month just completed treated us to. Certainly, no woman begins to recollect anything like it. We generally had three night-gown and dressing-sack days; then came a silk-dress day, when the weather was quite respectable for awhile. Our scorched used to hunt in triplets; they come now in battalions. July's fervid, John A. Stevens weather is playing laps and slams, and slopped into August. Oh for days whose warmth and intensity would allow us to call them Coghlan and Bellows days.

And then in the midst of sizzling thermometers, when the ice-cream slops round in the freezers, and laughs at the efforts of the Knickerbocker Company to tie it up; when the idea will force itself upon you that a consolidation has been made between the oxygen and the New Orleans molasses producers, there comes a loud cry from the heartless editor: "Send in that column about dresses and things to please women."

As if any woman in sight of those Middle and New England States is pleased with a dress now!

Wouldn't I be called a love of a Frou-Frou if I could truthfully state that a Mother Hubbard made of skeeter-bar tarlatan, a palm-leaf fan and a piece of iced watermelon was the latest and most fashionable costume? That stockings were very little worn, the newest thing being to clock your legs with indelible ink? That the most admired style for ladies' heads was a fighting crop and diamond stud earrings? That underwear was entirely out of fashion and umbrellas seemed to be taking its place? That's the sort of fashion news to be read with pleasure this weather.

Anyway, I will make a few suggestions that women ought to accept despite custom. Don't wear gloves or mitts or lots of bracelets or cuffs. You can reduce the heat of the body several degrees by letting cool water run over the wrists. Vice versa, you can increase it by covering that particular spot where a doctor always plays the flute just before he gives you a pill. Don't wear a bag of cotton or hair or half a dozen newspapers hung on a string down at the small of your back. Some women must have devilled kidneys and sante-livers this season, wearing the heaters they do for the sake of their stick out.

Every Englishwoman coming over just now wears something called a crinoline. It is generally of scarlet watered moreen. It opens in front, and is fastened with a few buttons, and it has the dress steels all dressmakers use now run in all the way down—six, eight, and in some cases ten of them; and they are no such malleable steels as we buy in America, but real watch-spring stuff that folds like a Damascus blade and springs unaltered into shape.

Worth and Felix still put silk bags of hair into their "creations"; but the crinoline allows a skirt to be made *à la naturel*. Worn over that a woman has no trouble with her rear; it occupies an adjoining county.

Another means of keeping cool is to lay aside jet headgear till the thermometer returns to reason. I took up a love of a hat the other day. It had a crown of lace; it had an elaborate diadem of cut jet surrounding it. There was a shower of lovely ranging, tinkling jet drops cropping out of a cascade of lace. It was a pretty trifle and must certainly have weighed in the neighborhood of five pounds. Take off every false bit of hair and tie a lace scarf about a straw hat. Wait till the cool wave comes for jet.

I was thinking, the other day, how many plays live in one's memory for their clothes. I couldn't tell you anything of Agnes Ethel's play of Agnes, but I distinctly remember her dresses.

Agnes Booth brought out a play made from Beloit's novel, "Le Femme de Feu." I couldn't recall a scene of it, but she wore some lovely dresses that I recollect very well. Miss Booth is one of the most tasteful dressers of the stage. I can't remember that I ever saw her in a really ugly dress—even when she did the poor mother who is murdered in the first act of A Celebrated Case, her simple cotton gown fitted her perfectly, and its color was becoming.

There will be some stunning toilettes aired this coming season at Wallack's under the

administration of Abbey. Miss Gerard is unquestionably very unlike an English actress in her dress. She has been laying in a royal stock of trappings. Miss Coghlan is not to be outdone. Minnie Conway was a fine dresser when with Daly, and she has had lots of experience since.

There is a deal of talk about Agnes Booth joining that company, and if she does all New York will go to the theatre to get the fashions and see the styles.

I have just heard that they are boiling eggs in water they dig out of the Hudson River. That's enough! I didn't hear whether they put the water over any fire, but as likely as not it was just plain water. It boils as it runs, I have no doubt, and it's far too hot to write.

FROU FROU.

## A Brakeman's Story.

I believe I never tried to escape my duties but once; that was when I was a brakeman on the L—line under Conductor B. In 1873, the year my little girl was born. Of course, May was brave about it. She never said a word to keep me home, only clung round my neck and cried a bit on my shoulder. I was a good deal choked up myself, and I said: "May, darling, if all goes well, and God grant it may! you hang a white cloth out my window for me to see as my train comes down. But if you're in trouble, put a red danger signal out, and I'll come, wife, if I have to jump the train."

Well, I tried pretty hard to keep my mind on my work; but Conductor B. always a good friend of mine, knew something was up and made me tell him. Then he laid his hand on my shoulder and said:

"Cheer up, old man! I hope for the best and if things go wrong I'll see you through. I've been there myself," he added, kindly, "and I know what it is."

It seemed as if I couldn't keep my heart from leaping right away from me as we neared the bend where I could see my house. I swung way out from the baggage-car door to see it sooner. Then I was taken with fright, fearing the danger signal might be out, and then, just as we came up, my eyes turned dazed and I couldn't see anything. I thought I should be taken past that way—blind—when, just in time, my sight cleared. Something was out—red! No, no! Thank God—white! I broke down and sobbed like a baby. Then I heard the conductor saying:

"How is it, old man? What does the white mean?"

I couldn't help the thought leaping into my head. Why, the whole train and my year's pay didn't count that minute alongside of the longing in me to see that baby and my wife, and I looked straight at Conductor B. and said:

"That white means—means—I've got to see my wife! you helping me, sir, if you will; without your help I won't!"

For answer he pulled the stop-cord, wrung my hand, tears in his eyes, and bade me "God-speed!"

May hadn't thought to see me; but I guess joy never killed anybody, even though they lay as white and weak as my little wife, who could hardly lift her hand to show me where our baby lay in her arms.

I caught my train on the back trip. I suppose my grinning so much and throwing my cap into the air so often made Conductor B. suspect something.

"John Smith," he said, "you deceived me."

"Yes, sir."

"John Smith, I am ashamed of you."

"Yes, sir."

"Girl or boy, John?"

"Girl, sir."

"God bless her, John!"

"Yes, sir."

And we shook hands again, and the tears were in his eyes, and there isn't anything in this wide world I wouldn't do for Conductor B.

E. V. S.

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**MOUNT VERNON, OHIO.****Woodward Opera House.**

Complete scenery, opera chairs, seats 700. Now booking first-class attractions only for season 1887-88. Rent or share. No ten-cent companies need apply. Address  
L. G. HUNT, Manager, Mt. Vernon, O.

**MALONE, N. Y.****SON, Managers Malone Opera House.**

Should be sure and address M. V. CHEESEBRO AND SON, Managers Malone Opera House, Box 254, otherwise letters go to Dead Letter Office. The Leading and Popular House. The house that draws the money. New and elegant scenery by Soman and Leidy of Chicago. Everything first-class. J. S. AMSTEN, Proprietor. M. V. CHEESEBRO AND SON, Managers.

**MILTON, PA.****GUARDS OPERA HOUSE.**

Open for dates. Seating capacity, 700. J. M. KERR, Manager.

**MASSILLON, OHIO.****BUCHER'S OPERA HOUSE.**

Seating capacity 1,200. New scenery. Population 12,000. Share or rent. Address BAR AND PORTER.

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Will be open September 1, 1887. Seats 700. New scenery. First-class attractions wanted every week. Population 7,000. Will let on percentage or rent. CHARLES HINE, Manager.

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Garrett, Kas.	1,500	800	S. Kauffman
Lamar, Mo.	1,500	800	Brown & Avery
Fort Scott, Kas.	14,000	1,000	W. P. Patterson
Butler, Mo.	3,000	800	Don Kinney
Parsons, Kas.	1,000	800	Lot L. Baird
Webb City, Mo.	4,000	1,000	James R. Ellis
Paula, Kas.	4,000	1,000	L. D. White
Joplin, Mo.	10,000	1,000	H. H. Haven
Rich Hill, Mo.	5,000	1,000	T. D. Sanderson

W. P. PATTERSON, President, Fort Scott, Kas.

LOT L. BAIRD, Secretary, Parsons, Kas.

General information in regard to the Circuit, railroad connections, etc., will be cheerfully furnished by the Secretary or President.

**SHAMOKIN, PA.** Population 22,000.**G. A. R. OPERA HOUSE.**

This house, built by the Grand Army, will be completed Sept. 25. Will seat 1,400, with standing-room for 500 more. Improved opera-chairs. Twenty complete sets scenery. Stage 60x60; opening 20 feet in width. Steam heat; electric light. First-class companies will be played on shares only. Address J. F. OSLER, Manager. Or H. S. TAYLOR, 23 East 14th street, New York.

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Season 1886-7.

**S. A. LEWIS.**



## Professional Doings.

—Liale Leich has been engaged by Arthur Rehan.  
—E. R. Marsden will be in Robert Mantell's support during 1887-88.  
—George B. Miller has been re-engaged for Dominick Murray's company.  
—W. J. Lewis will be in advance of Julia Anderson's company the coming season.  
—Sarah McVicker is touring at Manhattan Beach & the Summer. She is at liberty.  
—He, She, Him or Her is the title of a new play to be produced in New York in April next.  
—Jeanie Forrester has been engaged for the production of Aphrodite at the Boston Museum.  
—D. S. DeLisle, of St. Louis, is at work on a new opera of his own that is nearly completed.  
—J. E. Nicol, late musical director with the Kralfs, is at liberty. He may be addressed at Auburn, N. Y.  
—Vila Stockton is at liberty to accept engagements for legitimate business in light comedy or more serious work.  
—The Guards Opera House, Milton, Pa., is open for bookings. It seats 700 and is managed by J. M. Kerr.  
—The MacCollis Opera company will close its Summer season at the Highland House, Cincinnati, on August 30.  
—The Charles E. Varner Shamus O'Brien company will begin rehearsals at Havila's Theatre, Cincinnati, on August 15.  
—The Vine Street Opera House, Cincinnati, has been leased to James Douglas, who will operate it as a strictly vaudeville resort.  
—The high wind which encircled Cincinnati on August 28 demolished some 25,000 square feet of the Rome Under Hero section.  
—The following people have been engaged to support Louise Little: J. H. Desnoes, J. H. O'Neill, J. W. Barton and Myra C. Brooks.  
—After spending a part of the Summer in Washington, T. D. Frawley has arrived in search of an engagement. His special line is juveniles.  
—Mr. and Mrs. J. R. Turner will not be with W. J. Scanlan the coming season. They retire from the stage. C. H. Thompson replaces Mr. Turner.  
—Eugene O'Rourke, after closing a successful season of forty weeks with Power's Ivy Leaf company, is at liberty for leading comedies and vocalists.  
—Dicks DeLano has been visiting Mr. and Mrs. Oliver Byron at Castle Byron, Long Branch. This season she will again play the title's pretty wife in "The Inside Track."  
—A telegram to the Mirror from Providence, R. I., says that Corlano's Arcadia company opened to the largest Monday-night house of the season at the Sans Souci Garden.  
—The Lee Avenue Academy of Music, Brooklyn, E. D., has undergone complete renovation and will open on Sept. 3 with Corlano and Pettit's successful melodrama, "The Black Bird."  
—Bristol Aldridge recently closed a fairly successful season of his Park Dramatic company, and returned the members to New York with salaries paid in full and all thoroughly satisfied.  
—Eva Davenport, prima donna in English or comic opera, is at liberty for the coming season. At present Miss Davenport is playing a successful Summer engagement in St. Louis.  
—The Edith Sinclair company, a Box of Cash, has just opened at the Jersey City, N. J., and is reported to be well on in Buffalo, N. Y., at the new Globe Theatre, on August 27.  
—Phil W. Schurmer has returned from Saratoga and will go in advance of the Across the Continent company in his brief season preliminary to the regular season with Byron's Inside Track.  
—The Redmond-Barry company opens in Read at Philadelphia on the 28th inst. It has been augmented by the Komedien, grotesque dancers, a ballet and a vocal quartet. Edward Hurst has been engaged as advance agent.  
—Prof. Rivers, of this city, has originated a new and very novel dance entitled "The Minstrel Minuet." The music is also of his composition. Charles L. Andrews has purchased both for his Minstrel Carnival in Michigan Street.  
—Paul Ryland recently read her play, "Two Women," to Manager William Herdman, of the Jersey City Academy of Music. Mr. Herdman was so well pleased with it that he wrote Miss Ryland a letter strongly recommending the piece.  
—T. F. McCabe writes the Mirror from Savannah that the professionals engaged with the Ford Amateurs, including himself, will leave for New York at the end of this week. Mr. McCabe was offered a re-engagement with Robert Downing, but declined the salary.  
—Little Muggel will be presented next season by the Simon and Carver Comedy company, under J. W. Brady's management. The party includes Joseph Simon, Louis Forrester, H. S. Carver, O. P. Simon, Joseph Carver, O. E. Payne and Sagar Midgley.  
—The Boyce-Lanning Bell-Ringers have closed their eighth annual season. Messrs. Boyce and Lanning and part of the company are spending their vacation at Lake Mills, Wis. Their ninth season opens at Saratoga, Wis., on Sept. 1, and the route lies over the Northern Pacific road.  
—The following is the roster of He's on Blythe's support: J. F. Brien, Charles Mortimer, Howard James, Harry Hadlock, J. O. Cooper, Henry Fitch, Genevieve Reynolds, Pauline DeJohs, Grace Meritt, Emma Sherwood and Little Bijou. J. F. Brien, manager, and John A. Ogden, advance.  
—D. H. Wilson, manager of John F. Ward, writes from Buffalo that he has nothing to do with the management of the farce-comedy, "A Home Run," mentioned in last week's Mirror, although admitting that he is an enthusiast on the national game. D. H. Wilson is the manager of the Run, but the identity does not have the similarity of the names.  
—A report is in circulation that Corydon F. Craig had not secured the Booth-Barrett combination to open the new Warder O and Opera House, Kansas City, is vigorously denied by that manager. He exhibited his contract to the Mirror representative to support the denial. "The date is Oct. 24. Work on the new house is going on tonight and day, Sundays included."  
—Emma Hagger, the young lady who has been engaged to play the part of Carrie in "The Girl in the Red Dress," is a Southern girl of Spanish extraction, and is a niece of Adelaide Randall. This is her fifth season on the stage, having done good work in the past with Messrs. Januschek, the McDowell Comedy company, Rose Coghlan and Sol Smith Russell. With the last named she made quite a hit last season in the part of Pa's Girl.  
—James V. Cooke has gone to Flint, Mich., to look after the interests of A. Tin Soldier, which opens there on August 15. The full company includes Eugene Canfield, T. Q. Seabrooke, C. G. Hess, H. T. Blackmore, John Canfield, F. F. Gross, Kate Davis, Isabelle Cox, Emma Hagger, Leona Fontainebleau, and Elvia Croe; Percy Gassat, musical director; Frank McKee, manager.  
—The complete roster of the Hole in the Ground company is as follows: Flora Walsh, Nanette Comstock, Fanny Stevens, Helen Leslie, Marie Hernandez, Daisy Hall, Alice Walsh, George Richards, Julian Mitchell, Frank Lawton, Fred Hampton, William Mack and M. Hecker. The clever young composer, Charles Zimmerman, will be the musical director. E. B. Ladlow will act as business manager and Peter Blow as treasurer.  
—The season of Barry and Fay in Irish Aristocracy will open at the Boston Theatre on August 15, where the company play for two weeks, the second half of the engagement being devoted to the presentation of a new three-act farce-comedy, by Fred Maeder, entitled "Mickey's Big Party." It is a local play, and is a continuation of Irish Aristocracy. Time has been filled up to April 1, when the company will probably appear at the Academy of Music, this city. Among the company already engaged are Nettie Lyford, Dolly Davenport, Kate Quinton, Callan, Haley and Callan, Rosa O'Neill and Daniel L. Lacy. John H. Gausman will continue as manager.  
—A Mirror reporter recently found Floy Crowell's manager busy with preparations for her coming season. "Yes," said he, "Miss Crowell's tours for the past three seasons have proved most successful both in a financial and artistic point of view. She is a great favorite on the New England circuit, where she is best known, playing frequent return engagements to large business. She is now booked in a larger number of New England towns than ever before, and in most cases, with more favorable percentages. The coming season she makes her bow in first-class theatres in Cincinnati, Cleveland, Chicago, Columbus, Toledo, etc. Her support has been selected with great care. A feature of her repertoire are new plays written expressly for her. Forty weeks are already booked. The prospect is most encouraging."

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